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THE JERUSALEM POST MAGAZINE

Friday, May 20, 1983

David Broza, superstar



הפוסט 20.5.83

OLIM ALIYAH & ABSORPTION INFORMATION COLUMN

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ENGLISH PUBLICATIONS DIVISION,
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Jerusalem.

HOW MUCH DOES IT COST TO LIVE IN ISRAEL?

Part III — HOUSING

This survey of housing costs throughout Israel during the Spring of 1983 has been compiled with the help of a number of real estate firms in private consultation for tourists currently visiting the country, potential olim abroad, and recent immigrants still living the temporary accommodation in view of the fluctuations of the Israeli market prices are often quite different in U.S. dollars.

The purchase of a home is usually the largest single expenditure for new immigrants. Without the help of a real estate firm in Israel, one must obtain certain circumstances, obtain public housing, which costs much less than housing on the private market. However, these apartments are modest in size by western standards, there is little free choice as to location, and the actual size of the flat will depend on the size of the applicant's family. Public housing is generally situated in the officially designated development areas or in the new suburbs of some of the larger cities. Applications for public housing can be made to the Ministry of Immigrant Absorption by new olim who are eligible for it. It is allocated in accordance with what is available at the time the application is made and in compliance with set criteria and procedures. The Ministry has no obligation to provide housing in a specific location or of a particular type of the immigrant's choice.

New olim buying homes on the private market who meet the eligibility criteria are helped through the Ministry with mortgage loans on fairly easy repayment terms. Such loans are more advantageous for housing bought in officially designated development areas (marked with an asterisk) in the price list given below.

For further information, please consult the chapter on HOUSING in the GUIDE FOR THE OLIM which also deals with mortgage loans and tax rebates for olim. However, the Guide does not contain each and every regulation on housing, and details given — in this article as in the Guide — are subject to occasional changes. The latest information can be obtained from the shalich at the Aliyah Centers abroad or at any of the branch offices of the Ministry of Immigrant Absorption in Israel.

Rental apartments are now plentiful in Israel, where it is customary to buy one's own home. People usually purchase them for their own use or for future use by their children. Hence leases are for one, two, or at the most three years, with or without an option for contract renewal. This makes it preferable for most people to purchase a home if the money is available except perhaps, during their first few months in Israel while they are still undecided as to location or waiting for the arrival of their furniture and household goods from abroad.

Though rents are part of the monthly budget rather than the capital outlay, they are included in this part of our series on living costs in Israel to make for easier reading.

The Ministry of Immigrant Absorption grants new olim rent subsidies according to set regulations during the first five years after their arrival in Israel. These subsidies do not preclude the possibility of obtaining mortgage loans when buying a flat subsequently, provided it is within this five year period and olim meet the other relevant criteria.

Whether renting or buying, prices in Jerusalem and the better residential areas of greater Tel Aviv continue to be the highest. In Israel, a two bedroom apartment means three to three and a half rooms, the latter usually a dining corner, the kitchen is not counted as a room, nor is the bathroom. A four bedroom apartment is likely to consist of five to five and a half rooms plus kitchen, a complete bathroom, perhaps an extra shower but certainly a separate second toilet. Even the smaller apartments often have a balcony or two of varying size and also some storage space in the flat or in the cellar. The flats priced below may or may not have that extra half room.

The amounts quoted are approximate and in round figures, up-to-date for April, 1983, and pertain to the private market only. They include the 16% Value Added Tax (VAT) levied on the purchase of NEW apartments. There is no VAT on second-hand housing or rentals.

Considerable settlement and building activity is in progress in Judea and Samaria, where a certain number of families have already moved into their new homes in some of the towns. In others, construction work is still in the early stages, both on infrastructure and housing. Here are some examples of prices including all taxes in these communities, up-to-date for April 1983.

In JUDEA, semi-detached houses and villas of three to six rooms (each from 98 to 163 square meters) standing on half a dunam of land in EFRAT cost between \$90,000 and \$140,000. garden apartments of three rooms (85 square meters) are between \$70,000 and \$85,000 and four rooms (110 square meters) \$80,000 to \$100,000.

There are no villas in GIVAT ZE'EV, but its semi-detached houses allow for expansion and have a garden, with three rooms costing roughly \$70,000 and four rooms about \$80,000. Also available are two room apartments (about 57 square meters) for approximately \$45,000, three room apartments (76 square meters) plus two square meters of garden are approximately \$53,000, four rooms (91 square meters) are about \$60,000.

MA'ALEH ADUMIM planned for a minimum of 10,000 housing units of which 800 are already occupied, offers low and live room villas (100 to 130 square meters) costing \$90,000 to \$100,000 and \$110,000 to \$125,000 respectively. Larger villas are from \$125,000 upwards. Semi-detached housing with expansion possibilities and a garden sells at about \$71,000 for three rooms (78 square meters) and at about \$83,000 for four rooms (99 square meters). The approximate price for two room apartments (56 to 66 square meters) is \$39,000 to \$45,000, three room apartments (75 square meters) \$50,000 to \$60,000, four rooms (95 square meters) \$65,000 to \$76,000. A low and a half room penthouse is priced at about \$90,000 and with live rooms at about \$90,000.

In SAMARIA ALFEI MENASHE offers semi-detached housing and villas (92 to 170 square meters) starting at \$78,000 and going up to \$125,000. In the town of ARIEL, planned as the central city of Samaria, 750 housing units are already occupied. Semi-detached houses and villas with three to seven rooms cost between \$60,000 and \$95,000. three room flats (70 square meters) are \$40,000 to \$45,000 and four room flats (90 square meters) \$50,000 to \$55,000. EMANUEL is an ultra-orthodox community planned for 6,000 housing units of which 650 are already occupied. Its semi-detached housing sells at roughly \$30,000 for three rooms (78 square meters), \$60,000 for four rooms (110 square meters) and \$100,000 for six rooms (170 square meters). KARNET SHOMRON is a religious but not ultra-orthodox community with 500 housing units already occupied. It has three room (72 square meters) garden apartments available for \$38,000 to \$40,000 and four rooms (90 square meters) for \$47,000 to \$52,000. At NOFIM, villas and cottages are planned for a community of 25,000 people, with infrastructure and housing expected to be completed within two years. Villages of about 130 square meters are currently available at \$90,000 to \$120,000 though real estate agents' price quotations for a home with an average of four rooms are slightly higher at \$115,000 to \$133,000. At GRANIT, another new township in Samaria, semi-detached housing comes to about \$92,000 per unit.

The new Jewish population centers in Judea and Samaria fall into different categories in terms of settlement priorities, with mortgages higher and repayment terms better in the preferred areas. For full details on these settlement opportunities, housing costs, mortgages and loans available, please contact the shalich at your Aliyah Center abroad, Tour Va'Aliah offices in Israel (for tourists) or the offices of the Ministry of Immigrant Absorption.

New olim over the age of 80 (for women) and 65 (for men) who find themselves multiple tax payers, including from the Ministry of Immigrant Absorption, are nevertheless entitled to the monthly rent subsidy if their monthly income is less than \$510 for one person or \$600 for a couple. They are also entitled to a mortgage loan at a relatively modest interest rate if they buy an apartment in the private market within certain price limitations. As for all olim, these loans depend in size on the area of residence and other regulations subject to periodic change.

Couples in this age group are welcome in all the new population centers in Judea and Samaria and are eligible for the same mortgage loan privileges granted for development areas.

Single new immigrants may find the rent for a two room apartment too high for their monthly budget, so they tend to share a somewhat larger apartment with one or more persons. They are, of course, entitled to a rent subsidy from the Ministry of Immigrant Absorption during their first five years in the country.

The Ministry also provides mortgage loans to single new immigrants during their eligibility period, though they are relatively small since the size of an apartment allowed for a single person is limited to a certain maximum. The exception to this rule are certain of the new neighborhoods on the outskirts of Jerusalem.

Further information on all aspects of housing may be obtained from Israeli Aliyah Centers abroad, from Tour Va'Aliah offices in Israel and from local Ministry of Immigrant Absorption offices and olim organizations (S.L.).

TABLE I PURCHASE PRICES FOR NEW APARTMENTS — APRIL 1983

(Prices for second-hand housing are given in parentheses)
ALL PRICES IN THOUSANDS OF U.S. \$

Locality	3 rooms	4 rooms	5 rooms	semi-detached villas, cottages (4-7 rooms)
	US \$	US \$	US \$	US \$
*Acre	35-45	65-85	95-110	100-120
Ashdod	133-200	165-200	170-210	75-100
Ashkelon	48-55	55-110	85-110	75-100
Ashkelon	130-150	145-185	185-210	(70-350)
*Be'er Sheva	137-152	140-170	170-210	190-250
*Be'er Sheva	130-140	145-170	170-210	190-250
*Eilat	40-50	50-85	80-100	130-250
	130-140	140-150	180-210	1170-220
new luxury furnished service flats with swimming pool — 2 rooms: 48-78 3 rooms: 58-88 4 rooms: 82-82				
Hafia	—	80-135	120-170	180-200
Herzlia	140-180	180-125	1120-170	180-200
Herzlia	180-200	75-80	90-100	160-180
Herzlia-Pitu'ah	180-200	175-200	180-100	1150-130
Herzlia-Pitu'ah	180-200	1100-145	1160-180	1200-300
Herzlia-Pitu'ah	148-155	155-172	75-88	160-300
Holon	—	80-100	75-120	—
Jerusalem	145-175	80-100	175-120	—
	57-95	80-100	100-160	120-500
	80-100	80-100	80-100	120-500
Kfar Saba	—	57-80	85-120	140-170
Kiryat Ata	158-180	187-200	185-210	140-170
Kiryat Ata	130-150	50-70	75-80	1100-250
Netanya	45 approx.	75-85	110-120	180-200
Netanya	40 approx.	65-75	1100 approx.	180-200
Netanya	180-200	180-110	—	—
Netanya	30-50	45-80	70-80	—
Netanya	130-180	145-175	170-200	1100-250
Netanya	85-100	80-120	100	—
Netanya	180-200	175-110	1100	180
Netanya	80-120	80-80	100-125	—
Netanya	160-170	170-85	185-115	1150-180
Netanya	55-70	75-85	85-100	148-200
Netanya	158-170	175-85	185-100	145-200
Ramat Gan	75-85	82-105	132-150	172-288
Ramat Gan	155-185	180-100	1120-140	1150-250
Ramat Hasharon	70-90	80-110	100-150	170-400
Ramat Hasharon	180-200	180-110	1100-130	150-275
Ramat Hasharon	45-55	75-100	100-130	180-228
Ramat Hasharon	70 approx.	82 approx.	125 approx.	—
Ramat Hasharon	60-82	65-110	110 approx.	1180-600
Tel Aviv	105 approx.	110-130	130-600	—
Tel Aviv	160-150	110-180	130-600	—
Tiberias	21-50	180-75	1200	300

*development areas

TABLE II — MONTHLY RENTALS

(Prices for furnished apartments are given in brackets. Furnishings can range from bare minimum to luxurious, with rentals set accordingly)

Locality	3 rooms	4 rooms	5 rooms	semi-detached villas, cottages (4-7 rooms)
	US \$	US \$	US \$	US \$
Acre	100 (200)	100 (200)	—	—
Ashdod	100-150 (200-300)	150-200 (200-300)	—	300-500
Ashkelon	1150-2000 (200-300)	140-230 (200-300)	—	300-350
Be'er Sheva	1000-2000 (180-250)	180-250 (200-300)	250-300 (300-350)	250-300 (350-400)
	130-180 (170-220)	170-220 (200-300)	—	1350-2 up target
Eilat	180-500 (180-500)	180-500 (180-500)	—	—
Hafia	120-150 (180-200)	180-200 (200-300)	300-100 (400-500)	—
Herzlia	1140-2500 (200-400)	250 (350-400)	—	—
Herzlia-Pitu'ah	250 (300-400)	300-1000 (400-500)	—	5000
Herzlia-Pitu'ah	200-400 (250-300)	300-1000 (400-500)	—	—
Herzlia-Pitu'ah	150-200 (180-220)	180-220 (200-300)	—	—
Holon	150-200 (200-300)	200-250 (200-300)	—	—
Jerusalem	180-450 (220-1000)	300-1200 (450-1000)	450-1000 (450-1000)	—
	1220-850 (250-350)	1250-1500 (1500-1500)	—	—
Kfar Saba	180 approx.	200 approx.	230-240 (230 approx.)	400-500 (500-600)
Kiryat Ata	110 approx.	130 approx.	180 approx.	1500-2000
	1130 approx.	1180-170	—	(250 approx.)
Metzkerim/Bialik	110-120 (140 approx.)	150-180 (180 approx.)	250-300 (350 approx.)	—
Mevo Aviv	230 approx.	300 approx.	350 approx.	—
Nahariya	1280 approx.	1350 approx.	1430 approx.	—
Netanya	150 approx.	200 approx.	300-325 (300-325)	—
Netanya	200-250 (200-250)	300-325 (300-325)	400 approx.	—
Netanya	170-250 (200-350)	200-350 (200-350)	—	—
Pitha Tikva	175-200 (200-220)	200-280 (200-280)	300 approx.	—
Ra'anana	180-200 (225-275)	225-280 (275-325)	275-300 (350 approx.)	350-800 (500-750)
Ramat Gan	250-300 (250-300)	300-350 (300-350)	400-450 (400-450)	500 approx.
Ramat Hasharon	250-270 (300-400)	300-400 (350-450)	350-450 (400-450)	400-1200 (400-1200)
Rahovot	130-180 (180-250)	180-250 (200-300)	300-350 (300-350)	1500-1500 (1500-1500)
Rahovot	1150-2300 (200-300)	300-380 (300-380)	400 approx.	—
Savyon/Kiron	150-180 (180-220)	250-400 (300-480)	—	400-800 (400-800)
Tel Aviv	300-1000 (350-1800)	350-1800 (400-2000)	400-2000 (400-2000)	—
Tiberias	200-250 (200-250)	400 approx.	500 approx.	—
	200-250 (400 approx.)	1800 approx.	—	—

Note: Special limitations have prevented us from including various other localities in Israel which may be attractive to Western olim. Up-to-date information for housing in all parts of Israel is available from local Aliyah Centers abroad or from Ministry of Immigrant Absorption Offices in Israel.



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On the cover: Singer David Broza and his family, photographed by Gregory Rozanski.

THIS WEEK'S EVENTS THE TEL AVIV MUSEUM 27 SHAUL HAMELECH BLVD. TEL. 257361 May 21 — 26

EXHIBITIONS

A. R. PENCK — EXPOSITION TO THE HOLY LAND, A Graphic Portfolio
HELMAR LERSKY: PHOTOGRAPHS 1910-1947
GABI KLAGMER, OAVIO REEB — LANDSCAPES 1993 (Sne Helena Rubinstein Pavilion)

COLLECTIONS

IMPRESSIONISM AND POST-IMPRESSIONISM, TWENTIETH CENTURY ART
ISRAELI ART NEW ACQUISITIONS 1982-1993
11 SCULPTURES AND TRIFTYCH — IGAL TUMARKIN Donation of the artist to the Tel Aviv Museum

MUSIC @ ISRAEL DISCOUNT BANK

PIANO RECITAL — MICHAEL BOGUSLAVSKY. Programme: Works by Schubert, Scriabin, Liszt, Schumann. Saturday, 29.5, at 9.30 p.m.
ALEX JACOBOVITCH — MARIMBA RECITAL. Programme: Works by A. Wilder, C. Musser, G. Stout, Toshimatu Tanaka, J.S. Bach, Paganini. Tuesday, 24.5, at 9.30 p.m.

DANCE

JOBEFA ANO IMMANUEL BRIANT AND THEIR COMPANY. Premiera evening of new work. Music: Shlomo Gronich, Ron Cerio, Bob Oyley, Chuck Corea. Sunday, 23.5, at 9 p.m.

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Visiting hours: Sunday-Thursday, 10 a.m.-10 p.m. Friday closed. Saturday, 10 a.m.-2 p.m., 7-10 p.m. Box Office: Sunday-Thursday, 10 a.m.-10 p.m.; Friday, 10 a.m.-1 p.m.; Saturday 7-10 p.m.; Helena Rubinstein Art Library, Sunday, Monday, Wednesday, 10 a.m.-4 p.m.; Tuesday, Thursday, 10 a.m.-1 p.m., 4-9 p.m.; Circulating Exhibits (loan): Sunday-Thursday, 10 a.m.-1 p.m.; Tuesday, 10 a.m.-1 p.m., 4-7 p.m. Graphics Study Room: Monday, Tuesday, Wednesday, 10 a.m.-1 p.m. Sales desk: Sunday-Thursday, 10 a.m.-9 p.m., Saturday, 7-10 p.m. Information Desk and Box Office Tel.: 261297.

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EXHIBITION

GABI KLAGMER, OAVIO REEB — LANDSCAPES 1993

Gabi Klagmer exhibits canvases and works on paper, done in bright Supralso colours; semi-fantastic landscapes containing details of local realities. David Reeb exhibits Israeli landscapes in black and white. These works contain personal impressions, the fruit of the artist's renewed encounter with Israel, following a two-year stay in New York.

The exhibition is sponsored by the Jacques O'Hara Fund.

THE MINIATURE ROOMS. A collection of 17 miniature rooms furnished with different periods of various countries. Guided tours and workshops — by appointment.

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Wasted time in Lebanon

Jerusalem and Washington missed 'a real chance for the start of a political arrangement with the Syrians.' That opportunity came last summer, before the siege of Beirut and the Israel-Lebanon talks, says Yosef Olmert, interviewed this week by The Jerusalem Post's DANIEL GAVRON.

PART OF THE AGREEMENT signed this week in Kiryat Shmona and Haifa is "meaningless," and another portion is very fragile, according to one Israeli expert on Syria and Lebanon.

"What's the point of agreeing to end hostilities with a country you haven't been fighting?" asks Yosef Olmert. At the same time, the occupant of the Lebanon-Syria desk at Tel Aviv University's Shiloah Institute for African and Middle East Studies doubts that the political sections of the pact will survive Syrian pressures.

Damascus, Olmert points out, does not oppose the idea of any agreement in Lebanon. President Hafez al-Assad's regime objects not to the military sections of the pact, but to the other "concessions" Israel has wrested from the government of President Amin Gemayel.

In Olmert's assessment, Israel missed an opportunity to negotiate with the Syrians last summer. Instead, it wasted its time in July and August besieging the PLO in Beirut, and later in the five months of talks with the Lebanese.

"Then there was a real chance" for agreement with the Syrians on phased mutual troop withdrawals and to control the PLO, Olmert contends. "The Syrians had been badly mauled and were isolated."

The Soviets had not come to their aid. The Israelis were doing more or less as they pleased in Lebanon and no one was stopping them."

At that time, Damascus believed that the IDF could push them out of Lebanon and had two alternatives: fighting to the end, or compromise. At this point, Olmert thinks that the pragmatic Syrians would have compromised.

"It is an illusion to think that you can dictate terms because you are sitting in Beirut," says Olmert. The Syrians were still controlling a large part of Lebanon, containing populations of all the major sects, including the Maronites. The Lebanese leaders had to consider Syrian wishes.

It was not only an Israeli mistake, says Olmert, but also an American blunder. "The whole Lebanese angle was exaggerated," he declares, "and a real chance for the start of a political arrangement with Syria was lost."

TODAY, Olmert believes the Syrians are in a far stronger position. They no longer believe that they lost in their confrontation with the IDF in Lebanon. They say they only lost in the air and they think the Soviets are taking care of that problem, with new missile systems and Soviet pilots.

He discounts Ariel Sharon's statement that the Soviets are "a moderating influence." It depends what you mean by moderating. Possibly they are discouraging the Syrians from direct confrontation; but current Syrian muscle-flexing is based on Soviet military support, he observes.

The Syrians are in a strong position today and they know it. The winter is past and their soldiers are no longer freezing to death in the Bekaa snows, but even when they were, I did not see much fuss in Damascus, when it happened." Today it is much easier for Syria to keep its regular and conscript army in Lebanon than it is for Israel to keep the IDF there.

The problem is that while the Syrians are not in a hurry, the Israelis are showing signs of war fatigue. The war is not popular in Israel today, and the almost-daily attrition is having its effect. "Look at the situation last summer, compared to the situation today," declares Olmert. "Last August the Syrian soldiers were walking around in their underpants to show the IDF that they were not planning anything. Today it is the IDF which seems to be doing everything to avoid a fight."

Israel has to be very careful not to appear indecisive at this time, Olmert emphasizes. If the Syrians detect any signs of what they perceive to be weakness, they will take advantage of it.

One suggestion widely mooted in Israel is a unilateral withdrawal to the Awali River. Olmert suggests that the problem with this scenario is that Damascus will definitely see it as a sign of weakness. "If we withdrew to the Awali without an agreement, the area would quickly be filled by the Syrians or at least their proxies," he maintains.

It would be better to come to an agreement for a phased withdrawal which would include an agreed pull-back to the Awali. "If it was part of an agreement and not unilateral, we could station the Multinational Force in the vacated area," he says.

The most important thing is to walk the tightrope between all-out confrontation and an appearance of weakness, he says. "We will have to respond to provocations, without doing too little or going too far. It is a very delicate balance that must be achieved."

ANOTHER MYTH that has been demolished, says Olmert, is the illusion that the Saudis are a power in the Middle East. "The Saudis are reacting typically," he points out. "They are not pressuring Syria to accept the accord or to withdraw from Lebanon. On the other hand, they are also not putting pressure on Lebanon — and remember Shafik Wazzan and Su'eb Sulam are their men — to reject the accord."

The Saudis are partly motivated by the fact that they can't really do anything; but in any case they do not really want to see Syria humiliated in Lebanon, says Olmert. He adds that the Saudis still have a very extreme anti-Israeli line.

Even if the Saudis did want to pressure the Syrians, they couldn't. The Syrians need Saudi money and they are getting a great deal, but they don't need it so much that they will accept unconditional surrender. The Syrians have never succumbed to financial pressure. "Israel should not make the mistake of underestimating ideological motivations," says Olmert. "The Syrians are sincere in their desire to wage war against us."

Another point to be taken into consideration is Syria's capacity for counter-pressure on the Saudis. "They can and do say to the Saudis that they will be forced completely into the Russian orbit if they don't get all the help they need from their Arab brothers. The Saudis are afraid of this."

The Syrians can also play the Khomeini card. All the Gulf states are terrified of Iran and Syria can scale up or down its support for Khomeini's Iran according to the

attitude of the Gulf states towards Damascus.

In Olmert's view there may be an erosion in the American position. The U.S. might tempt the Syrians by offering to tone down the Israel-Lebanon agreement. Washington, he recalls, has already declared that the Golan Heights issue is still open.

The Syrians have many cards in their hands today. But, Olmert notes, they don't hold all the cards. They don't want a war, at least not a full-scale war, so their bluff can, at some point, be called; but they are not so afraid of Israel that they will simply surrender. There will have to be a compromise ultimately; but Israel may be compelled to stand firm in Lebanon for some time yet.

Olmert observes that the Syrians are not happy with the current Soviet posture inside their country. They are proud nationalists and will not long agree to the present situation, where their own troops are not allowed in Soviet installations on Syrian soil.

Olmert was interviewed in Jerusalem this week, before Syria refused to allow U.S. envoy Philip Habib to come to Damascus. But while he expects that Syria would eventually talk to the Americans, it would be on very different terms than last summer, when Syrian Foreign Minister Abdul-Halim Khaddam and his Saudi counterpart went to Washington. In the latest U.S.-Syrian contact, it was U.S. Secretary of State George Shultz who went to Damascus. That, Olmert notes, indicates how things have changed.

LOOKING BACK on the war, Olmert sees more loss than gain for Israel, mainly because the government failed to exploit its opportunities. It never took advantage of the military and political defeat of the PLO, he suggests. It was not just that the PLO was kicked out of Beirut, but that the Arab states showed they did not really care. The PLO was diminished as a factor in the Middle East equation.

This, says Olmert, was the time for an initiative on West Bank autonomy. "Egypt still had an ambassador in Tel Aviv and was ready for an Israeli move. We could have offered something like permitting East Jerusalem Arabs to take part in autonomy elections. But instead we did nothing and the result was the Reagan initiative."

However, Olmert insists, the "real miss" of the Lebanon war was with the Syrians.

"Syria is the last Arab country that still wants to fight us. That is the exact reason why we should never lose an opportunity to entice them into a deal. We didn't have to talk to the PLO. We would have talked to Syria, and Syria would have done the talking to the PLO," he insists.

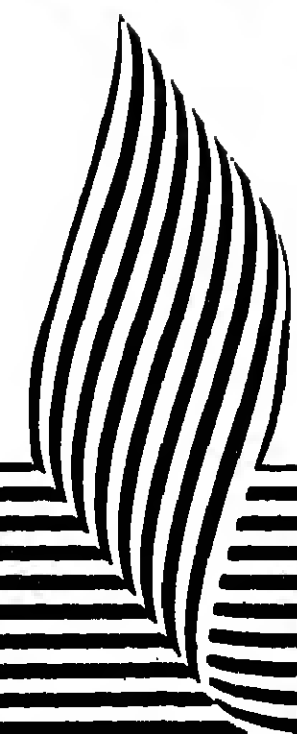
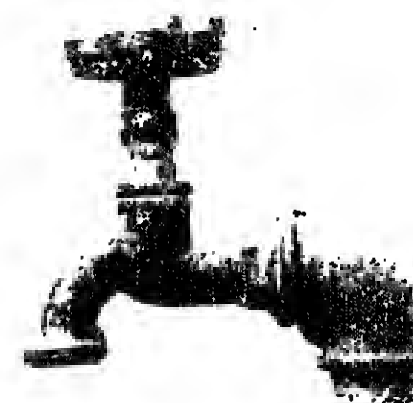
The time to strike a bargain with Syria was when Damascus was at its weakest, Olmert says again. He believes that it is still not too late, but feels that today Israel cannot expect to drive as hard a bargain.

Time is now on Damascus's side, he says, and ultimately the Lebanese are liable to cave in to Syrian pressure, because the Syrians still have a large section of Lebanon's Maronite population as hostages in the northern Bekaa valley.

"At the end of the day," concludes Olmert, "we may have to live with the abrogation of the political sections of the agreement we signed this week. That will not be so bad; but we could have got a much better settlement if we had done the right thing last summer."

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Municipality of Jerusalem



The Nature Reserves Authority and the Yoffe Family

invites all those who loved the late Avraham Yoffe to a memorial evening

In Avraham's Paths

We will assemble at Mitzpa Modin, on Monday, May 23, 1983 at 5.30 p.m.

Get-Together of Friends and Memorial Meeting

Come dressed warmly. Consider this a personal invitation. Signs will direct people to the assembly point.

At 8 a.m. on the above day, hikars will be directed along the paths of the Nahal Sprak nature reserve. Meeting place at the Bar-Giora-Nes Herim junction.



Kol Israel — Music Division
In cooperation with YMCA Jerusalem

Presents:

THE HAAG PERCUSSION ENSEMBLE

Works by John, Cega, Steve Reich and others

Tuesday, May 24, 1983
8.30 p.m. YMCA Auditorium

Tickets available at YMCA and at Klaim.

HIS FATHER, Arthur, immigrated to Mandatory Palestine from London, served in the RAF and the Israel Air Force. His mother, Shalom, one of the Yishuv's first folk singers, was the daughter of another British immigrant, Major Wellsley Aaron, who helped found Hahonim and the Jewish Brigade, and an Australian whose family settled in Rehovot and Degania.

Add to this the eight years David Broza, 27, spent growing up in Madrid: the Palestinian he roomed with at an English boarding school, who taught him the finer points of guitar playing; his stint with an Israel Defence Forces entertainment troupe; a wife whose origins lie in North Africa and the Middle East, and whose organizational skills would be admired in New York; and a Bolivian-born musical and artistic producer, Louis Lahav, who cut his teeth professionally in the U.S., working for top singers like Bruce Springsteen.

The total of all these influences, combined with a lot of talent and the national mood following the Lebanese war, resulted in a record that broke records. *The Woman With Me*, an LP of love songs, eight of them translated from the Spanish by poet Yonatan Gonen, the ninth a rumba written by Gonen and Broza, has sold 80,000 copies in one-and-a-half months. The first client of CBS — the country's largest record company — to go "double platinum" was Naomi Shemer, but only after her *Naomi Shemer Sings Her Own Works* had been on sale for more than a year.

And Broza's road show, comprising a mélange of Spanish tunes and his past hits, is so popular that tickets are sold out for all of the upcoming performances. His audiences include teenagers and senior citizens; his show includes elements that add a new dimension to the concept of a concert in this country. Not only Lahav's excellent arrangements and skilled ordering of the songs, but the professional touches previously identified with European and U.S. productions: tiny vials of Helena Rubinstein's "Courant" scent presented to each female ticket-holder, a vase of long-stemmed roses on top of the piano, a romantic backdrop created by a green ribbon curled around a red rose (reminiscent of his album cover), Broza's simple but elegant costume designed by Lahav and Dorin Frankfurt, who also designed the Latin-style garb of the five musicians.

BROZA seems to be taking in stride his sudden ascent to the heights of Israeli superstardom. He remains modest, low-key, quiet and family-oriented, a musician/singer who cares so much about the quality of his performances that he keeps in shape daily by working out with Nimi Dreyfuss at the Tel Aviv Hilton's health club, watching his diet carefully and getting plenty of sleep.

Broza and his wife Ruthie, who produced *The Woman With Me*, and their two young children live in a roomy rented villa in Tel Aviv. The solid furniture, rugs, and full range of appliances create a feeling of permanence generally missing in the quarters inhabited by local entertainers. The plants, the lighting, the paintings, the photographs, and the handkerchiefs on the walls tend to stress Broza's strong affinity with the Mediterranean.

But strong "Anglo-Saxon" currents are also evident. English has always been the language of the Broza home, although David and his younger sister Tali spoke



Sing love, not war

David Broza wanted to record protest songs, until he was persuaded that Israelis 'are hungry for love.' The result is an album which has broken local pop-music records. JOAN BORSTEN reports.

Hebrew to each other for some time after the family moved to Spain. At the school they went to in Madrid, however, English was the language of instruction.

David's first musical venture was with a rock 'n'roll band that specialized in songs recorded by the

Beatles, the Band, Cream, the Doors, Jimi Hendrix and Santana. When his tastes changed, it was in the direction of Paul Simon. At 16, he was sent to a Jewish boarding school in London, and then to Hastings.

He lasted only three months at Hastings, but the experience

changed his life. His roommate was Louis Nahas, the son of Christian refugees from Haifa who fled to Beirut during the War of Independence; after many of their family had been killed by Fatah, his parents moved to Kuwait. The two Middle Easterners discovered they had much in common: fathers with

a background in petroleum (before going into business in Madrid, Arthur Broza had worked for Shell and Paz); mutual friends in Haifa and Cairo; and, most important, a love for the same kind of music. "Louis was a great musician, much better and more talented than I am," says Broza. "He taught me

all the techniques I use now."

The Nahas family spent almost two weeks with the Brozas one year in Madrid. Broza later visited Louis in Los Angeles, where he was studying, and discovered that, although the Palestinian had joined the radical Popular Front for the Liberation of Palestine, on the wall was a picture of the two friends.

"I eventually lost track of Louis, which saddens me. I tried to find him during the war by questioning families in Beirut whose last name was Nahas. But that's like trying to find a Cohen in Israel."

IN 1974 Broza returned to Israel to "fulfill my obligations as a citizen." He volunteered for a combat unit, ended up as a guard; a year-and-a-half later, he "agreed" to join the Air Force entertainment troupe as part of a trio that included his sister Tali and Dalna Armon.

"My condition was that I sing only in Spanish and English," said Broza. "While living abroad, I listened to many Hebrew songs and learned them, but I didn't admit that when I returned. I always have to be against something Musically. I'm against imitating other singers. I would never try to sing Ariq Einstein in Hebrew, for instance."

While still in the army, Broza began appearing in bars and pubs, singing love songs — but only in Spanish and English, of course. He also performed in an American folk band.

The day he was released from military service he replaced Yitzhak Kleper ("Churchill") in Yonatan Gonen's *Little Talk Show*. Ten months and 200 performances later, Broza wrote his first song with Gonen, the still popular "It will be Okay" (*Yehyeh Tov*). He followed that with "Beduin Love Song." Soon, he had his own show, and he was singing original music, usually with words by Gonen, or Hebrew versions of Spanish and American songs.

With some of the country's leading entertainers, he also recorded the classic children's LP *My Sheep*, and two cuts on another children's album, *This Child Is Me*. His first solo LP introduced the hit "Senarita."

FIVE YEARS ago Broza met Ruthie while singing in a bar that "looked like a barn after a bombing, but was the first place in Tel Aviv where people could come and listen to music until dawn." His plan was to play the guitar, work and marry at 30. "But she chained me to a ship and dragged me across the ocean," says Broza with a smile, referring to the pretty, vivacious Haifaite whom many associate with the theme song of *The Woman With Me*.

Ruthie insists that she is happiest playing wife and mother. But for the past two years she has successfully managed her husband's professional career.

"She always knew better than me how to run my life," says David.

It was Ruthie who convinced him to abandon *Card*, his second solo LP (made up of heavy folk-rock songs), which was released just before the Lebanese war began and sold only 400 copies. Broza "knew" that it could have been a great hit because it was "perfect" for the mood of the nation before the invasion. "People were becoming bored. They were forgetting 1973, they were video-minded, typical 20th-century Westerners. Rock 'n' roll was in the air. But some other producer had a different plan."

It was also Ruthie who convinced her husband, who was in a state of

apathy because of the war, to meet Louis Lahav and play for him a series of Spanish love songs he and Yonatan Gonen had once translated into Hebrew. "After the invasion, I was drafted and began to 'entertain' the troops. I did four shows a

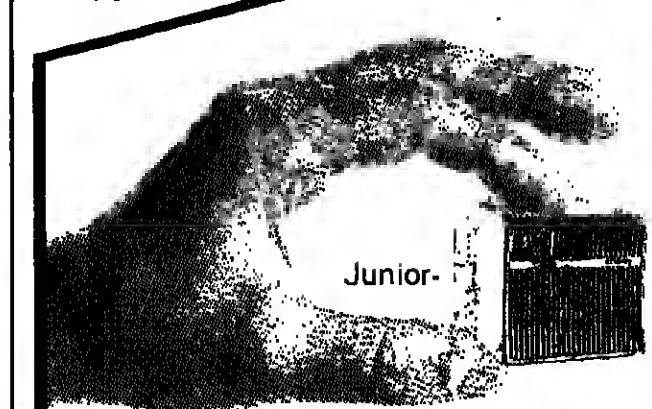
day for 32 days with Yonatan before we were censored. Actually, I was the only one saying political things, but Yonatan's presence was enough to make the army unhappy (Gonen is identified with the left). I continued singing songs from *Card* with

Yehuda Eder. But I was in deep shock because I was so concerned. I wanted to be able to feel good when I told a joke. And, as an artist, I couldn't create with all that pain and horror going on about me.

"The night Ruthie brought Louis to see me perform, I freaked out, and sang this whole anti-war medley. Protest songs were what I wanted to sing. But Louis said, 'Let's bring out love instead. People are hungry for love. And he was right.'"

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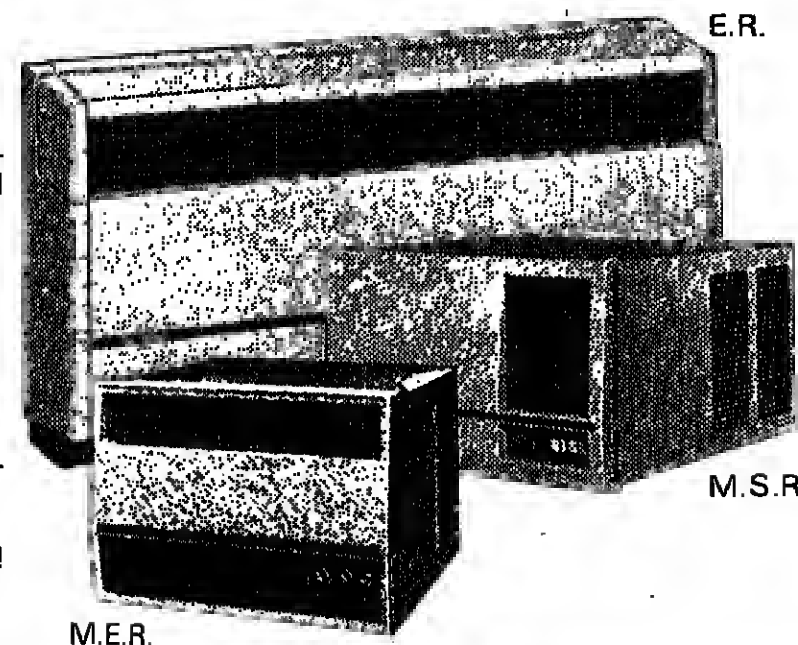
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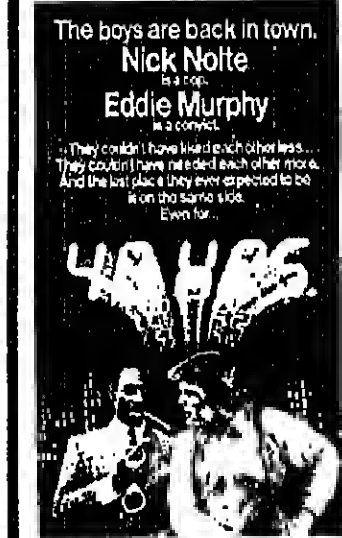
Jerusalem Cinemas

CINEMA 1 ON/O

Bus 6, 19, 24, Tel. 415067
 1st May 20
 Supper 2.00
 Compans 4.00
 Sat. May 21
 On Golden Pond 7.30
 Rocky Horror Picture Show 9.30
 Sun. May 22
 Supper 7
 Compans 2
 Mon. May 23
 Supper 6
 Rocky Horror Picture Show 7.30
 On Golden Pond 9.30
 Tue. May 24
 Supper 6
 Harold and Maude 7.45
 Rocky Horror Picture Show 9.30
 Wed. May 25
 Supper 6
 Rocky Horror Picture Show 7.45
 Harold and Maude 9.30
 Thur. May 26
 2001: A Space Odyssey 7.45

EDEN
 2nd week
ENIGMA
 Sat. 7.30, 9.30
 Weekdays 4, 7, 9

EDISON
 3rd week
 The boys are back in town.
 Nick Nolte
 Eddie Murphy



Sat. 7.30, 9.30, Weekdays 4, 7, 9
 DOLBY STEREO

HABIBAH
 James Bond film
MOON RAKER

* BOWEN MURRE
 Sat. 7.30, 9.30
 Weekdays 4, 7, 9

ISRAEL MUSEUM
 Sun. Mon. Wed. Thur. 3.30
 PETER PAN
 Tue. 6. 8.30 ALJINSKY
 Mon. 8.30 Film Lecture
 KINETIC ART
 Wed. 8.30 MICHELANGELO

KFIR
 2nd week
PINK FLOYD

Sat. 7.30, 9.30
 Weekdays 4, 7, 9

MITCHELL
 15th week
 * RICHARD GERE
 * DEBRA WINGER

AN OFFICER AND A GENTLEMAN
 Sat. 7.30, 9.30
 Weekdays 4, 7, 9

ORCIL
 2nd week
FRANCES

Sat. 7.30, 9.30
 Weekdays 4, 7, 9

ORION Tel. 222914

4th week
TOOTSIE

Sat. 6.45, 9
 Weekdays 4, 6, 9, 9
 * JESSICA LANGE
 * JESSICA LANGE

ORNA Tel. 224733

4th week
GANDHI

Sat. 8 p.m. only
 Weekdays 4, 8
 8 Oscars
 Not complimentary tickets or reductions

RON
 4th week
MARRIED COUPLE

Various London film on the
 relations between a man and a woman
 Sat. 7.15, 9.15
 Weekdays 4, 7, 9

SEMIADAR
LA PASSANTE DE SANS SOUCI

Sat. and weekdays 7, 9.15

SMALL AUDITORIUM
 BINYENEL HA'UMIA

3rd week
DIVA

Sat. 7.30, 9.30
 Weekdays 6.45, 9

Tel Aviv Cinemas

ALLENBY
VIGILANTE

1.30, 7.15, 9.30

BEN YEHUDA
 4th week
 Tonight 10, 12
 Sat. 7.15, 9.30, 12 midnight
 Weekdays 4.30, 7, 9.30

CHEN 3
 12th week
 Tonight 10, 12.15
 Weekdays 4.30, 7.15, 9.30
 Academy Award
 nomination for the best
 screenplay of the year

CHEN 2
 2nd week
 Tonight 10, 12.15
 Weekdays 4.30, 7.15, 9.30
 Academy Award
 nomination for the best
 screenplay of the year

CHEN 1
 2nd week
 Tonight 10, 12.15
 Weekdays 4.30, 7.15, 9.30
 Academy Award
 nomination for the best
 screenplay of the year

CHEN 4
 5th week
 Tonight 10, 12.15
 Weekdays 4.30, 7.15, 9.30
 Academy Award
 nomination for the best
 screenplay of the year

CHEN 5
 2nd week
 Tonight 10, 12.15
 Weekdays 4.30, 7.15, 9.30
 Academy Award
 nomination for the best
 screenplay of the year

CHEN 6
 2nd week
 Tonight 10, 12.15
 Weekdays 4.30, 7.15, 9.30
 Academy Award
 nomination for the best
 screenplay of the year

CHEN 7
 2nd week
 Tonight 10, 12.15
 Weekdays 4.30, 7.15, 9.30
 Academy Award
 nomination for the best
 screenplay of the year

CHEN 8
 2nd week
 Tonight 10, 12.15
 Weekdays 4.30, 7.15, 9.30
 Academy Award
 nomination for the best
 screenplay of the year

CHEN 9
 2nd week
 Tonight 10, 12.15
 Weekdays 4.30, 7.15, 9.30
 Academy Award
 nomination for the best
 screenplay of the year

CHEN 10
 2nd week
 Tonight 10, 12.15
 Weekdays 4.30, 7.15, 9.30
 Academy Award
 nomination for the best
 screenplay of the year

CHEN 11
 2nd week
 Tonight 10, 12.15
 Weekdays 4.30, 7.15, 9.30
 Academy Award
 nomination for the best
 screenplay of the year

CHEN 12
 2nd week
 Tonight 10, 12.15
 Weekdays 4.30, 7.15, 9.30
 Academy Award
 nomination for the best
 screenplay of the year

CHEN 13
 2nd week
 Tonight 10, 12.15
 Weekdays 4.30, 7.15, 9.30
 Academy Award
 nomination for the best
 screenplay of the year

CHEN 14
 2nd week
 Tonight 10, 12.15
 Weekdays 4.30, 7.15, 9.30
 Academy Award
 nomination for the best
 screenplay of the year

CHEN 15
 2nd week
 Tonight 10, 12.15
 Weekdays 4.30, 7.15, 9.30
 Academy Award
 nomination for the best
 screenplay of the year

CHEN 16
 2nd week
 Tonight 10, 12.15
 Weekdays 4.30, 7.15, 9.30
 Academy Award
 nomination for the best
 screenplay of the year

CHEN CINEMA CENTRE

Advance tickets only at box
 office from 10 a.m.

CHEN 1
 2nd week
 Tonight 10, 12.15
 Weekdays 4.30, 7.15, 9.30
 Academy Award
 nomination for the best
 screenplay of the year

CHEN 2
 2nd week
 Tonight 10, 12.15
 Weekdays 4.30, 7.15, 9.30
 Academy Award
 nomination for the best
 screenplay of the year

CHEN 3
 2nd week
 Tonight 10, 12.15
 Weekdays 4.30, 7.15, 9.30
 Academy Award
 nomination for the best
 screenplay of the year

CHEN 4
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 Tonight 10, 12.15
 Weekdays 4.30, 7.15, 9.30
 Academy Award
 nomination for the best
 screenplay of the year

CHEN 5
 2nd week
 Tonight 10, 12.15
 Weekdays 4.30, 7.15, 9.30
 Academy Award
 nomination for the best
 screenplay of the year

CHEN 6
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 Tonight 10, 12.15
 Weekdays 4.30, 7.15, 9.30
 Academy Award
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 screenplay of the year

CHEN 7
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 Tonight 10, 12.15
 Weekdays 4.30, 7.15, 9.30
 Academy Award
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 screenplay of the year

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 Tonight 10, 12.15
 Weekdays 4.30, 7.15, 9.30
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CHEN 15
 2nd week
 Tonight 10, 12.15
 Weekdays 4.30, 7.15, 9.30
 Academy Award
 nomination for the best
 screenplay of the year

CHEN 16
 2nd week
 Tonight 10, 12.15
 Weekdays 4.30, 7.15, 9.30
 Academy Award
 nomination for the best
 screenplay of the year

CHEN 17
 2nd week
 Tonight 10, 12.15
 Weekdays 4.30, 7.15, 9.30
 Academy Award
 nomination for the best
 screenplay of the year

CHEN 18
 2nd week
 Tonight 10, 12.15
 Weekdays 4.30, 7.15, 9.30
 Academy Award
 nomination for the best
 screenplay of the year

CHEN 19
 2nd week
 Tonight 10, 12.15
 Weekdays 4.30, 7.15, 9.30
 Academy Award
 nomination for the best
 screenplay of the year

CHEN 20
 2nd week
 Tonight 10, 12.15
 Weekdays 4.30, 7.15, 9.30
 Academy Award
 nomination for the best
 screenplay of the year

CHEN 21
 2nd week
 Tonight 10, 12.15
 Weekdays 4.30, 7.15, 9.30
 Academy Award
 nomination for the best
 screenplay of the year

CHEN 22
 2nd week
 Tonight 10, 12.15
 Weekdays 4.30, 7.15, 9.30
 Academy Award
 nomination for the best
 screenplay of the year

CHEN 23
 2nd week
 Tonight 10, 12.15
 Weekdays 4.30, 7.15, 9.30
 Academy Award
 nomination for the best
 screenplay of the year

CHEN 24
 2nd week
 Tonight 10, 12.15
 Weekdays 4.30, 7.15, 9.30
 Academy Award
 nomination for the best
 screenplay of the year

CHEN 25
 2nd week
 Tonight 10, 12.15
 Weekdays 4.30, 7.15, 9.30
 Academy Award
 nomination for the best
 screenplay of the year

CHEN 26
 2nd week
 Tonight 10, 12.15
 Weekdays 4.30, 7.15, 9.30
 Academy Award
 nomination for the best
 screenplay of the year

CHEN 27
 2nd week
 Tonight 10, 12.15
 Weekdays 4.30, 7.15, 9.30
 Academy Award
 nomination for the best
 screenplay of the year

CHEN 28
 2nd week
 Tonight 10, 12.15
 Weekdays 4.30, 7.15, 9.30
 Academy Award
 nomination for the best
 screenplay of the year

CHEN 29
 2nd week
 Tonight 10, 12.15
 Weekdays 4.30, 7.15, 9.30
 Academy Award
 nomination for the best
 screenplay of the year

CHEN 30
 2nd week
 Tonight 10, 12.15
 Weekdays 4.30, 7.15, 9.30
 Academy Award
 nomination for the best
 screenplay of the year

CHEN 31
 2nd week
 Tonight 10, 12.15
 Weekdays 4.30, 7.15, 9.30
 Academy Award
 nomination for the best
 screenplay of the year

CHEN 32
 2nd week
 Tonight 10, 12.15
 Weekdays 4.30, 7.15, 9.30
 Academy Award
 nomination for the best
 screenplay of the year

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 Sun. 1, 8.30, 11.30
 Tue. 5, Wed. 1, Thur. 8.30

CHARLOTTE
 1st German with English subtitles

CINEMA ONE
 Later, 10.15, 12 noon

MOON RAKER
 Tonight at 10
 Sat. 7, 9.30
 Weekdays 4.30, 7, 9.30

CINEMA TWO
 Closed for renovations

ESTHER Tel. 225610

8th week
BEST FRIENDS

Sat. 7.15, 9.30
 Weekdays 4.30, 7.15, 9.30

GAT
 15th week
 Weekdays 4.30, 7, 9.30

AN OFFICER AND A GENTLEMAN
 1st film in your where you belong
 * RICHARD GERE
 * DEBRA WINGER

STUDIO Tel. 295817

1st film in your where you belong
 * RICHARD GERE
 * DEBRA WINGER

MAN, WOMAN AND CHILD
 4.30, 7.15, 9.30

TCHELET
 5th week
THE VERDICT

* PAUL NEWMAN
 Weekdays 4.30, 7, 9.30

TEL AVIV
 23rd week
 Friday 10 p.m.; Sat. 7.15, 9.30
 Weekdays 4.30, 7.15, 9.30

HOD
 Israel Premiere
TEN TO MIDNIGHT

Tonight 10
 Sat. 7.15, 9.30
 Weekdays 4.30, 7.15, 9.30

INSTITUT FRANCAIS
 Sat. 7.15

LA ZIZANIE
 2nd week
 Tonight 10, 12.15
 Weekdays 4.30, 7.15, 9.30

A MARRIED COUPLE
 Isaac Zepel Yeshurun film
 Tonight and Tue. 10
 Weekdays 1.30, 4.30, 7.15, 9.30
 7.15, 9.30

* YARON LONDON
 * MIRI FABIAN

LEV II
 Dinegoff Center
 3rd week
NIGHT PORTER

Tonight and Tue. 9.45; Sat. 7, 9.30
 Weekdays 1.30, 4.30, 7, 9.30

LIMOR
 2nd week
 Tonight 10, 12
 Sat. 7.15, 9.30
 Weekdays 4.30, 7.15, 9.30

VENOM
 Sat. 11 a.m.: BIG BRAWL

MAXIM
 2nd week
 Weekdays 4.30, 7.15, 9.30

BAMBINO IN HONG KONG
 * RUD SPENCER

MOGRABI
 4th week
TOOTSIE

Tonight 10
 Weekdays 4.30, 7, 9.30
 Sat. 7, 9.30

ORLY
 2nd week
ENIGMA

Sat. 7.15, 9.15
 Weekdays 4.30, 7.15, 9.30

PARIS
 2nd week
ROLLING STONE

Today 10 a.m., 12 noon
 Weekdays 10, 12, 2, 4, 7.15, 9.30

PEER
 3rd week
 Sat. and weekdays 6.30, 9.15

FRANCES
 * JESSICA LANGE
 * SAM SHEPARD

SHAHAF
 3rd week
WICKED LADY

1st night 10.12
 Sat. 7.15, 9.30
 Weekdays 4.30, 7.15, 9.30
 Sat. 11 a.m.: PIRATE MOVIE

STUDIO Tel. 295817

1st film in your where you belong
 * RICHARD GERE
 * DEBRA WINGER

MAN, WOMAN AND CHILD
 4.30, 7.15, 9.30

TCHELET
 5th week
THE VERDICT

* PAUL NEWMAN
 Weekdays 4.30, 7, 9.30

TEL AVIV
 23rd week
 Friday 10 p.m.; Sat. 7.15, 9.30
 Weekdays 4.30, 7.15, 9.30

HOD
 Israel Premiere
TEN TO MIDNIGHT

Tonight 10
 Sat. 7.15, 9.30
 Weekdays 4.30, 7.15, 9.30

INSTITUT FRANCAIS
 Sat. 7.15

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A MARRIED COUPLE
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 Tonight and Tue. 10
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 7.15, 9.30

* YARON LONDON
 * MIRI FABIAN

LEV II
 Dinegoff Center
 3rd week
NIGHT PORTER

Tonight and Tue. 9.45; Sat. 7, 9.30
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 Sat. 11 a.m.: BIG BRAWL

MAXIM
 2nd week
 Weekdays 4.30, 7.15, 9.30

BAMBINO IN HONG KONG
 * RUD SPENCER

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 4th week
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 4, 6.30, 9

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 10, 2.6

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 * CHUCK NORRIS
 12, 4.8

THE SLAVERS

THE ANTI-DEFAMATION League of B'nai B'rith last week invited guests to the showing of a new film, *Zubin and the IPO*. This documentary will have an audience of many millions of American viewers during the coming months, and there is a rumour that Israel TV will also screen it shortly.

Dipping into the archives, the film traces the history of the orchestra with shots of Hirschman, Toscanini, Steinberg, the young Bernstein, Arnold Forster, the producer, frequently hands over his secondary job as narrator to others, and we have lengthy spots with Isaac Stern, Yitzhak Perlman and the maestro himself talking about the orchestra. Interviewees include orchestra members Zeev Steinberg, Judy Lieber and Haim Tnuh, who contribute inside stories.

The IPO is recorded in rehearsal and concert. It is used cleverly as link, background and brilliant performing star on an excellent soundtrack.

The film conveys the spirit of the IPO to the outside world in the most attractive manner, and Zubin Mehta's loving narration adds a professional and human angle to its role as an ambassador for Israel and its musical standards.

"MR. MAYOR, you now have an orchestra," said Shalom Ronlikin to Yosef Nevo, after a concert given by the Herzliya Chamber Orchestra at the American Ambassador's residence last week. An ensemble of 15 young musicians, mostly students or alumni of the Rubin Academy in Tel Aviv, assembled by Harvey Bordovitz for the Herzliya Municipality, has been performing for two seasons, playing mainly for senior citizens and in youth concerts. The main problem

The IPO on film

MUSIC & MUSICIANS / Yohanan Boehm

seems to be making the general population conscious of their own orchestra. The proximity of Tel Aviv and its musical attractions makes it extremely difficult to develop a music life of their own, and only a determined effort will overcome it.

Bordovitz has so far conducted no less than 70 concerts for some 18,000 school children in Herzliya, Kfar Shmaryahu and Ramat Hasharon. As no passive listening can replace the stimulus of active music-making, these young people should be encouraged in one way or another to join any kind of performing body — choir, youth band, recorder, accordion, mandolin, guitar or other instrumental group — anything that will enable them to make music and enjoy it.

A HEAVY volume arrived on my desk this week: *Proceedings of the World Congress on Jewish Music*, Jerusalem, 1978. In a way, it was worth waiting for five years for this record. These international gatherings tend not to produce anything tangible at the time; dozens of papers are read to a fluctuating audience; not all the subjects are of equal interest; and the ensuing discussions are not always stimulating. The concentration of over 30 lectures, plus several round-table discussions, plus eight concerts, plus reception, etc., in five days at the hottest time of the year (July 31-August 4) was exhausting in the extreme. Obviously, one could not

remember details or particular points of view. Jewish/Hebrew/Israeli music, traditions, influences, acculturation, Jewish identity, nationalism, chauvinism — there were as many different statements and positions as there were participants, fascinating in their diversity but bewildering in their lack of a common denominator. And as there was no follow-up after the congress, most of it was forgotten, and practically nothing positive resulted from it.

Now, the painstaking work of Dr. Judith Cohen has produced a substantial volume of 271 pages of English text (and a Hebrew summary of another 47), published by the National Council of Culture and Art, the Ministry of Education and Culture, and the cultural department of the World Jewish Congress.

Leaving through its pages, one is at first overwhelmed by the many seemingly unconnected subjects mentioned or elaborated, but one soon becomes absorbed in the contents of the various papers. There is so much food for thought in these pages that musicians, musicologists, ethnologists and people in general concerned with the eternal question of Jewish/Hebrew/Israeli musical identity will have plenty to mull over and digest. There are, of course, learned dissertations which make for dry reading (mostly by Israeli musicologists), but what are often, to our ears, heretical attitudes mainly of American com-

posers, set one thinking and introduce fresh air into the static atmosphere of our musicology departments. (The volume is obtainable from the Institute for the Translation of Hebrew Literature Ltd., POB 11210, Tel Aviv.)

A NEW IDEA has come to fruition: composers are being enabled to learn all about Israeli youth choirs. The Public Council for Culture and Art, in cooperation with the Israeli League of Composers, organized a workshop at Kfar Sava's Cultural Centre in which four selected youth choirs performed, a lecture was given on the specific problems connected with youth choirs, and a symposium led by composer Zvi Avni discussed problems of performance and repertoire. The council is following this up by commissioning 10 works from Israeli composers, which will then be published and put at the disposal of all interested choir conductors. The 10 scores will be premiered at another seminar planned for the same date next year.

THE JERUSALEM Theatre is offering three special recitals during the month of June: pianist Rudolf Buchbinder in a programme of works by Haydn, Schubert and Beethoven (11th), Jean-Pierre Rampal, with Ruth Menze at the piano, playing music by Bach, Beethoven, Poulenc, Enescu and Bartok (Friday, the 17th, at 2.30 p.m.); and violinist Ida Haccndi, with Geoffrey Parsons at the piano, in a programme of works by Bach, Beethoven, Chausson and Enescu (25th). The theatre offers a 25 per cent reduction for all three recitals to subscribers who purchase tickets during May.

Eli Karev adds:

AN INTERESTING addition to our



Jean-Pierre Rampal.

chamber-music scene is taking root in Tel Aviv. Unpretentiously called Music Evenings at Tzavta, it follows the pattern of the chamber music society at the Lincoln Center in New York and of some famous international festivals. "Our idea is to have a circle of top performers who, together with guest artists from here and abroad, would present, in different ensembles, the masterpieces of chamber-music repertoire," says Michael Huran, the principal cellist of the IPO and the artistic coordinator of the project. So far, three concerts have taken place — once a month — and the audience response has been heartwarming.

"We try to combine impeccable professionalism with the joy of discovery. That's why members of established ensembles do not play here as one group, but rather create new, ever-changing combinations," says Huran.

The next Music Evening — last of the season — will take place on May 23 at Tzavta. The programme consists of Mozart's Adagio, Menuet und Rondo for three violins, the piano quartet by Schubert, Violinists Menuhem Breuer, Vera Valdman and Rafael Frenkel, violist Rahel Kam, cellists Marcel Bergman and Michael Haran, and pianist Emanuel Krasovsky will perform. O

SOME NEW NAMES appear on the list of famous faculty members due here this summer for the annual summer courses at the Dance Department of the Rubin Academy in Jerusalem.

The newcomers include Prof. Laura Brittain of New York University, David Henshaw, principal lecturer at the London Polytechnic Dance School, and (possibly) Prof. Annaliese March of St. Louis University in the U.S. And, according to department head Prof. Hassia Levy-Agron, Anna Sokolow and Walter Nicks will be back, to teach classical composition and jazz, respectively.

Brittain teaches many aspects of dance and is an "artist-in-residence" at NYU. Here she will give classes in Cunningham-based modern dance. She has danced with the Merce Cunningham and José Limon companies, choreographed for university groups and the Washington Square Repertory company, and written reviews for *The New York Times*.

Henshaw is an M.A. and a Fellow of the Royal Society of Arts. In Jerusalem he will lecture on choreographic principles, Labanotation as a working tool for dancers and the interrelation of performing arts. Annaliese March will teach Limon methods in modern dance. Resident experts will include Alexander Livschitz (classical).

There will also be an innovation this year: a course in pantomime. This will be taught by Israeli-born Eli Levy, who has studied in Paris and works mainly in France and Germany.

New faces



Eli Levy, who will teach Rubin's summer course in pantomime.

DANCE

Dora Sowden

There will be two co-leaders for an intensive one-week course in dance therapy — Anne Wilson, here from New York on one of her visits, and Israeli Arjella Kostant, a dance therapist in the U.S.

"The reason for running this

course parallel to but separate from the others is that it will serve those not interested in choreography or performance but in using movement for personality changes," said Wilson. "Anyone taking the course must have some background in teaching children or in social work or in psychology — but with the body of a dancer."

The course will consist of five nine-hour days which will include analysis of the qualities of normal

movement — speed, weight, tension, direct and indirect motion. "Yes, dance therapy uses art. Yes, it uses teaching," said Wilson, "but the approach is totally different. It is based on observing self and others through movement. Only thus can the therapist enlarge the vocabulary of a patient in dealing with the world."

Summer classes begin on July 5.

NATURALLY, the pop musical *David* presented for Jerusalem Day at the Sultan's Pool was made for spectacle. So the dancing had to suit place, space and pace. Yonatan Karmon geared his crowds to that. Lines of people moved on the long, narrow stone terraces in costumes that may or may not have been early Hebrew, under arc and searchlights; it was a triumph of lighting.

The dancers on stage did just enough to put the accent on mass movement (not always tidy). The effect was jazzier and rockier than biblical dancing may have been — but who knows? Everyone seemed to be having a good time — swivelling hips, swinging legs. Alas! King David didn't seem much of a dancer!

COMING EVENTS. The performance of the Jerusalem Dance Workshop in Tel Aviv on May 25 Wilson. "Anyone taking the course must have some background in teaching children or in social work or in psychology — but with the body of a dancer."

The course will consist of five nine-hour days which will include analysis of the qualities of normal

She recently staged this programme in Haifa. Dalia Low and her Spanish company appear at the Bat-Dor Theatre the same night.

Joseli and Immanuel Briant and their group will present four works of their choreography at the Tel Aviv Museum on May 22, including a work which recently won second prize in the Gertrud Krause Competition in Jerusalem. The Israel Ballet appears at the Beit Hahayel the same night.

□ The Kibbutz Dance Company appears at the Jerusalem Theatre on May 23 in a programme of new works by Rami Be'er, Heda Oren, Jiri Kylian and Spider Kedelsky. This is the company's first appearance in Jerusalem since its highly successful Paris visit.

□ Nahum Shahar has started a Stage for Dancers which he hopes will "eventually become a permanent professional company for the Haifa area." It made its debut in a jazz programme.

AFTER the uncertainty and unpleasantness created by hostile articles in a Kenya daily, the Bat-Dor Company danced to sold-out and enthusiastic houses in Nairobi. Two extra performances had to be added to the scheduled five.

In Zaire, the Minister of Culture Kande Dzambulate, presented Jeannette Ordman and Batseva de Rothschild with gifts and ended his welcoming remarks with "Vive l'amitié!"

The Zaire National Dance Theatre is scheduled to come in July with its show *Nkenge*, under the auspices of the Bat-Dor Company. □

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this week in israel

THE ISRAEL BALLET

LAST PERFORMANCES OF THE SEASON Tel Aviv, Beit Hahayel Sun., May 28; Mon., May 29 at 8.30 pm; Tues., May 30 at 5 pm, a matinee performance for the entire family THE PROGRAM Pas de Quatre after Doin/Pugni Pas de Deux from Agost Bonchikine/Stravinsky Opus 35 Spoori/Shostakovich Mendelssohn Concerto Yampolsky/Mendelssohn (Program subject to change) For information please contact: The Israel Ballet 2 Hay Beryar Street, Tel Aviv Tel. (03) 266610 Tickets at the agencies and box office

MAY 20 - MAY 26

هذا من الحديث

MATTERS OF TASTE / Haim Shapiro

IN THE MEANTIME, Hatzrif has taken over the restaurant at the Jerusalem Cinémathèque, in its luxurious quarters in Derech Hevron, above the Hinnom Valley. The building, and those frequenting it,

This particular salad had very ripe, delicious tomato slices, a thick layer of crumbled feta cheese, sliced onion, lots of lovely olive oil and a generous supply of rather inferior black olives. By and large it was good, although I think it would not be unreasonable to ask for a slice or two of cucumber in summer as well as a better brand of olives. I, for one, would be happy to have half as many of the latter, but to enjoy the shrivelled black salty ones, or exquisite Kalamata olives, with their distinctive pointed tips.

A QUICHE is, of course a sort of pie with a firm filling. The classic quiche Lorraine is not kosher, but any number of vegetables may be used, with or without cheese.

Among my favourites is a **leek** or onion quiche. To make the crust, I simply mix two cups of flour with half a package of margarine and add a few tablespoons of water to hold it together. Alternatively, I simply roll out a bit of frozen commercial flaky-pastry dough.

For the filling I slice and fry four or five large onions or leeks until they are quite soft. While they are still frying, I sprinkle a few tablespoons of flour over them and mix in a cup or so of milk, seasoning the whole thing with salt, pepper and a sprinkle of nutmeg. After it has cooled a bit, I beat in four or five eggs and pour the whole mixture into the crust.

The quiche is ready after about 45 minutes in a medium-hot oven. As is abundantly clear from the *Cinéma*thèque, it is as good, or even better, when reheated.

MY COMPANION decided on quiche and was delighted to hear that an oggplant quiche was available. What came to our table, unfortunately, was not filled with oggplant but with more mushrooms, and was not much different from what I was eating. It wasn't bad, but we would have appreciated more diversity. What was different was the crust, which could not be

IN THE MEANTIME, Hatzrif has taken over the restaurant at the Jerusalem Cinémathèque, in its luxurious quarters in Derech Hevron, above the Hinnom Valley. The building, and those frequenting it,

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هذا من المودرن

This Week in Israel - The leading JERUSALEM MUSEUMS



EXHIBITIONS
Permanent Collections of Judea, Art and Archaeology
Bezalel 1906-1920 - works produced at Bezalel, the first school in Eretz Israel for arts and crafts
Portables - an exhibition from the Museum's collections of archeology, ethnography, Judea, art & design
Letterheads by Penzance - over 100 examples of personal and corporate letterheads by a leading British design group, 1950-1982
Looking at Pictures - a didactic exhibition dealing with the components of two-dimensional art and the ways they affect the viewer. By courtesy of Marianne and Walter Griesmann, London, and Dubek Ltd.
62 Months to Job Day or How They Designed the Ford "Sierra"
James Turrell: Two Spaces
Permanent Exhibition in the Prehistoric Gallery - Renewal
Furnish and Albertini Sing Vividly - 18th Century Venetian Operatic Caricatures
Dil Lamps Section
New Display in the Section for Classical Archaeology
Kudish Burnes - at the Rockefeller Museum

SPECIAL EXHIBITS
Japanese Miniature Sculpture
Seler Mo'esh Tuviah
Johannes Brahms in Photograph
Israel Museum Awards
10 Anniversary of the Ben Mitzvah Gift
Capernaum House
A New Mosaic in the Norman P. Schenker Archaeology Garden

EVENTS
CHILDREN'S FILM
Sun., May 22; Mon., May 23; Wed., May 25; Thurs., May 26 at 16.30
"PETER PAN" Disney Production
LECTURE (in English accompanied by slides)
Sunday, May 22 at 20.30
LITURGICAL ART IN EARLY CHRISTIANITY
Prof. Victor H. Elbern, the Free University and Staatliches Museum, Berlin.
Sem and Avde Zacks Lectures 1983, Dept. of Art History, Hebrew University.
SPECIAL SCREENING
Monday, May 23 at 20.30
Museum Without Walls - Film/Lecture Series:
KINETIC ART
Introduction: Dr. Ziva Amishel-Meisels, Dept. of Art History, Hebrew University.
CREATIVE THEATRE FOR CHILDREN - CELEBRATION
Tuesday, May 24 at 16.30
As a summary for the series, in this last meeting different theatrical studies styles will be illustrated: mime, opera, clowning, etc.
Under the direction of Dorit Rivlin
FILM
Tuesday, May 24 at 18.00 & 20.30
"NINISKY" (USA 1980)
Dir. Herbert Ross, with Alan Bates and dancers Leslie Brown, George de la Penne
GALLERY TALK
Tuesday, May 24 at 19.15
OIL LAMP SECTION
Uri Avideh, Curator
SPECIAL SCREENING
Wednesday, May 25 at 20.30
By public demand a re-screening of the award winning film "MICHELANGELO"
PERFORMANCE
Thursday, May 26 at 20.30
Performance as a medium among the arts:
PERFORMANCE BY ADINA BAR-ON "MRS. DAVIS"
with Dr. Ronit Lend and Hezi Leski
GUIDED TOURS IN ENGLISH
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Archaeology Galleries: Monday, May 23 at 16.30
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ISRAEL MUSEUM: Sun., Mon., Wed., Thurs. 10-17; Tues. 10-22;
Fri. & Sat. 10-14
SHRINE OF THE BOOK: Sun., Mon., Wed., Thurs. 10-17; Tues. 10-22;
Fri. & Sat. 10-14
BILLY ROSE SCULPTURE GARDEN: Sun.-Thurs. 10-a.m.-5 p.m.; Fri., Sat. & holidays 10-14
ROCKEFELLER MUSEUM: Sun.-Thurs. 10-17; Fri. & Sat. 10-14
LIBRARY: Sun., Mon., Wed., Thurs. 10-17; Tues. 10-20
GRAPHICS STUDY ROOM: Sun., Mon., Wed., Thurs. 11-13; Tues. 10-20
TICKETS FOR SATURDAY: Available in advance at the Museum and at the ticket agencies: Tel Aviv - Rococo, Etzion, Le'an and Castel; Jerusalem - Kistim.

A YOUNG Israeli actor I know saw *The Winter's Tale* in London and concluded that it was a Shakespearean *photomontage* - a naive story of inexplicable passions, disasters and joys in which beautiful people suffer touchingly (without smudging their make-up) and love sweetly but hopelessly until some miracle comes along and tips them into bed. He would rather starve, he said, unconvinced, than act in such miserably unsophisticated stuff. Turkish movies, he added, were the same kind of thing but more fun to watch.

One can see his point, though this play is, if anything, over-rather than under-sophisticated. Written towards the end of Shakespeare's career, it is the work of a dramatist who knows so much about the stage that he is almost contemptuous of its illusions.

Like the old Picasso, who put strokes on paper ever more minimally, reducing the artistic labour of a lifetime to a few seemingly careless and bare forms, so Shakespeare in this play conjures up tragedy and comedy, catastrophe, savage death, love, jealousy, innocence and wickedness in bold bare outlines, leaving us to fill in the missing bits.

Essentially, it is a tale of two countries, one of parents and one of children, one dark and guilt-ridden, the other innocent and loving. One world is the palace, the other is the farm. The first reveals a winter of discontent and trouble, the second a spring of rebirth and celebration. These parts are separated by a gap of 16 years and by immense differences of style and mood. One is tragic, the other is comic.

In one the disgusting contents of a suddenly jealous husband's mind spill out onto the stage as he watches his wife talking to his best friend. The language of this jealousy fit is so sick, so voyeuristic in its imagining of betrayal, that even thick-skinned moderns used to discussing each other's sexual fantasies over tea and biscuits may well shudder with embarrassment.

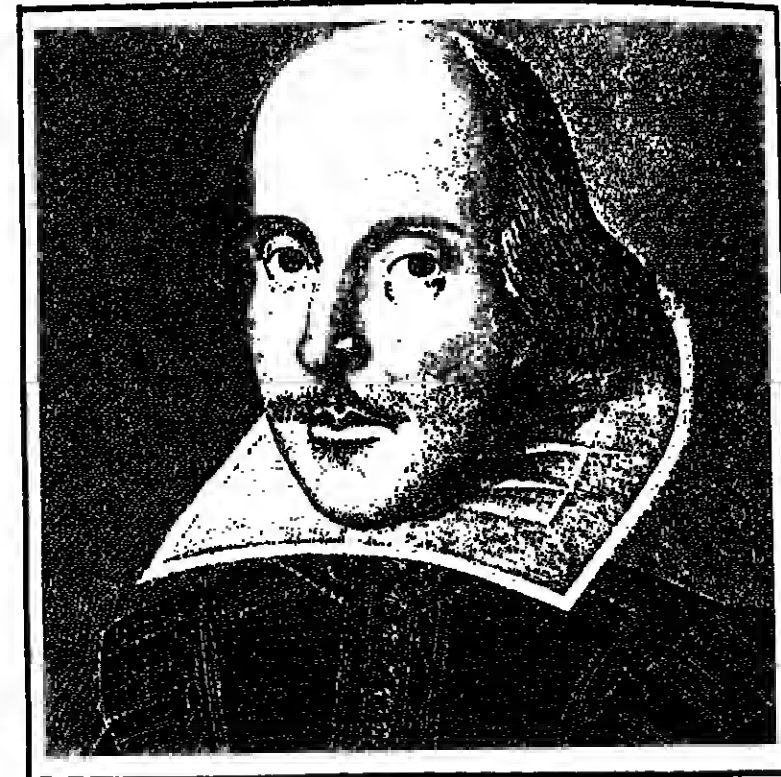
But this intensity is not sustained and we are soon whisked off to the farm where musical shepherds, milkmaids and disguised royalty are celebrating a sheep-shearing feast with great helpings of pudding and lots of flowers.

NO WONDER my young actor friend got fed up. The play stands or falls as magic. We must feel there is some mysterious force at work that both creates disaster and heals its wounds. Ideally, the strongly contrasted and varying spectacle should build up before our eyes, like some masterly feat of conjuring, an impression of harmony snatched out of discord, pattern discovered in chaos and beauty dissolving an ugly mask like snow.

Understandably, this rarely happens in the theatre. Modern directors find it very difficult to stage this mystery, perhaps because they are reluctant to believe in the natural innocence of youth and the healing properties of time, but most of all because they are uncomfortable with magic and don't know how to suggest its benevolent rather than demonic side.

Sadly, Yoram Falk's production at the Khan is no exception. It has no mystery. There is no feeling that beyond the strange golags-on something touching and grave is being worked out. Watching it I thought of *The Magic Flute* without the music, a hopeless puzzle not worth solving. My sense of discomfort was not alleviated by the postures, the most obvious element

Missing magic



THEATRE / Zvi Jagendorf

of the set, which were 19th-century Victorian fur the aristos and timeless pastoral for the rustics. These did not set the action far enough away for us to mythologize it or near enough for it to be shocking.

Thus the burden is left to the actors to bear, and they can't. Hebrew Shakespeare won't let them. It suffices their lips and weighs down their tongues. Only in the comic bits (notably Uri Avrahami as Autolycus and Yael Ophir, as Paulina), when the text often leaves Shakespeare far behind, do we get authentic speech rhythms. Elsewhere there is more rhetoric than passion, more words than point. The fault lies not with the actors who work hard (Avinam Mor-Haim as Leontes tears himself apart in his jealousy), but in the choice of an impossibly difficult play without a real idea as to how to crack its shell and reveal its strange beauty.

Translation: Raphael Elitz, adapted by Ada Ben-Nahum. Set: Lydia Pincus-Gani. Music: Shlomo Gronich. Lyrics: Ehud Monor. Actors: Leah Orshar, Orly Silbershatz, Avi Pnini, Victor Attar, Michael Schneider, Natan Dattner, Ofer Nir, Gregory Tal and others.

SITTINO on the sharp edge of a rock in Sultan's Pool waiting for the lights to go up on *David*, described by the ads as a biblical musical for Jerusalem Day, I dreamed I was an ancient Roman. Here I was with the multitude of citizens, hungry for sensation and spectacle, huddled up in warm togas, chewing nuts, treading on each other's toes, tired but excited after spending the day celebrating our Eternal City. There in the royal box was Teddy Caesar, our popular emperor, also known as Teddy the Shy, surrounded by a glittering group of magnates from our richest colonies in Miami, New York and Los Angeles.

Excitement and tension were in the air. Hadn't Teddy Caesar promised us a new stadium today as a prize for our loyalty? Here and there groups of recently freed slaves were heard shouting *Yallah Beitar*, a battle-cry in their native dialect. A large orchestra was tuning up

somewhere. The spectacle, so rumour had it, was going to set masses of actors moving in intricate dances. But there were to be no lions or gladiators, for our Caesar was a man of peace. Instead, the best voices in the land would be heard. How lucky I was to be in the city of subsidized bread and circuses.

When I woke up, what seemed to be a bunch of high-school kids dressed in certain material were jumping up and down on the rocks at the side of the Pool wringing their hands skywards and wriggling their hips disco style. They wanted a king. Then a big baritone with a good loud mike wined them in clear biblical Hebrew that a king would steal their horses and their wives. This seemed strange to me because most of them were too young to own either. Then I remembered where I was and immediately sank into a deep depression.

IF YOUR musical ideal is a Eurovision ballad, and your idea of a witty lyric is the video commercial, you might have had a good time watching *David*, especially if you were also the mother of one of the kids in the chorus.

Luckily, there was very little dialogue, just some choice conversations from the Holy Book. That left the evening free for a lot of bal-lads about the foil of Saul and the rise of David. These were sad, happy, martial, romantic and the necromantic, depending on the situation. The necromancy was supplied by Shoshana Damari, playing the Witch of En-Dor by way of Carmen Miranda.

I didn't pass a questionnaire around, but I sensed that the citizens were apathetic. After a while, they grew restless. And why not? How long can you sit on a rock watching the biblical disco boppers without hearing one good tune?

Teddy Caesar, Sir, we all have videos. We have the world's best entertainment in the luxury of our own homes. When we come to the circus, we want the real stuff. Thanks for the fireworks. But next Jerusalem Day, no home movies, please.

THE ACE OF TRUMPS is the only card you never have to worry about losing. It is also a powerful weapon, one that it is often worth holding on to for as long as possible on defence.

The hold-up is particularly effective when declarer is playing a 4-3 trump fit. He'll often be forced to keep from drawing the last trump, thereby allowing defence to make their trumps separately.

That's the apparent point of today's first deal. South was in a four-heart contract, and West led the club king.

North
AK3
Q987
KQ103
J765

West
J875
A52
QJ7
KQ102

East
A10962
Q643
Q942
A98

South
AQ4
KQJ10
A856
A43

East signalled with the club nine, and won West's small club continuation with the ace. At Trick Three, East returned the club eight, and declarer ruffed with the heart ten.

Next came the king of trumps. West certainly had heard the old saw, "Always cover an honour with an honour." Nevertheless, he ducked the first heart play, and played a second low heart when South put the heart queen on the table at Trick Five.

Foiling a hold-up



Now South was trapped. Even if the trumps divided 3-3, he could only hope that the long club and the heart ace were not in the same hand. If they were not, he'd go down in his contract, losing three clubs and a heart.

Or would he? Our declarer faced just this situation, and found a way to foil West's plan. He played a diamond to dummy and ruffed the club jack with his last trump. Now he executed a dummy reversal, leading a

BRIDGE Hanan Sher

spade to dummy and playing the last heart. He was fortunate to draw two trumps with his one, as the suit divided evenly. West had to return a diamond or a spade, and South had beaten the hold-up man at his own game and made the contract.

North
AKQ9
Q62
QJ2
AKQJ873

West
J843
Q875
QJ10987
A54

East
AJ105
Q3
Q654
A1062

South
A762
KQJ1092
QK9

The bidding:
South 1C
West Pass
North 2C
East Dbl.
Pass

THERE WAS NO hold-up on our second deal, but South certainly had a problem after the opening lead of the diamond jack. East won the diamond ace and returned the spade jack.

It was clear to everyone at the table that West still had the spade ace-ten, and South could count four losers after winning the spade king in dummy - one diamond, the club ace and the spade ace-ten, both sitting behind dummy's queen-nine. How could he avoid all those losers and make his contract?

South could establish a club winner in dummy, but how could he get to it?

There was only one possibility, and South took it. After winning the high spade, he played a heart to his ace, cashed the diamond king and played the club nine to dummy's king.

East was trapped. He could not duck the club, that would give declarer his tenth trick. And when he won the club, he had no card of exit available to him. A diamond would be ruffed with dummy's remaining trump while a spade was discarded from the South hand; a club lead would also give declarer his tenth trick.

Obviously, this nice play would not have worked if East had been dealt two or more hearts. But it was the only way to make the contract, and declarer found it.

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Exhibitions
1. The Jews of South Africa
2. The Living Bridge - The meeting of the Volunteers from Eretz Israel with the Holocaust Survivors.

Events
1. "Italian Jewry under Fascism" Sunday, May 22 at 8:30 pm.
2. "Hebrew Writers and Yiddish Culture", a study evening in Yiddish and Hebrew in cooperation with the World Council for Yiddish and Jewish Culture. With the participation of the following Hebrew writers: Aharon Appelfeld, Moshe Shamir, Rivkah Basman, Hanoch Gertov. Chairman and moderator: Yehoshua Kohn. Tuesday, May 24 at 8 pm.
3. A special event for members of the Association of Friends of Beth Hatefutsoth in Israel, on the occasion of the fifth anniversary of Beth Hatefutsoth. Admission by invitation to members only. Saturday, May 28 from 6 pm to 10 pm.

Jewish Cinematheque
Screening of the film "Charlotte" Sunday, May 22 at 5 pm.
Monday, May 23 at 8:30 pm.
Tuesday, May 24 at 5 pm.
Thursday, May 26 at 8:30 pm.
The film is in German with English subtitles.
Admission Fee: IS 80 for members of Friends Association IS 100 for non members.
Courtesy of **banik leumi le-Israel** בנקאות

Exhibition on Tour
1. Jews in New York - Selection of photographs from the Beth Hatefutsoth exhibition "Behind the Golden Door" - Beit Zlone America.
2. Jewish Sites in Lebanon - Hazer Hagilit.
3. Synagogues in 18th Century Germany - Somner Oranin.
4. The Jews of Sarajevo - Public Library, Gdansk (from May 24).
In cooperation with Merkaz Hahagbara and courtesy of **ISRAEL DISCOUNT BANK**

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FROM A TELEVISION watcher's viewpoint, the greatest mystery of the year has been the attitude of the opposition during the Knesset debate about the agreement on Lebanon. Trying to fathom the twists and turns of the Labour Party's policies, as expressed by the speakers we saw, was rather like watching the unravelling of an Agatha Christie film, except that she eventually brought all her intricacies to a clear and lucid conclusion. Here the ultimate vote of abstention left us wondering whether the opposition was for the agreement, or against the agreement, or disinterested in the agreement.

I had the uneasy feeling that Shimon Peres and his associates were subjecting us to a new version of the old Jewish joke about the rabbi's case, who heard the plaintiff's case, and pronounced his verdict: the plaintiff was right.

The rabbi's wife, who was naturally supervising him at work, said, "You're crazy, you haven't heard the defendant yet."

"You're right," said the sage, "Let's hear the defendant." After hearing the defendant, the rabbi declared, "The defendant's right."

"You're *meshugga*," said his wife, "They can't both be right."

"You're right too," he ruled.

In trying to determine the opposition's attitude to the agreement, I felt that, unlike the rabbi, they were saying that every side of the agreement was wrong. Theoretically and logically, this compromise, I suppose, is possible, but it hardly provides guidance for baffled viewers.

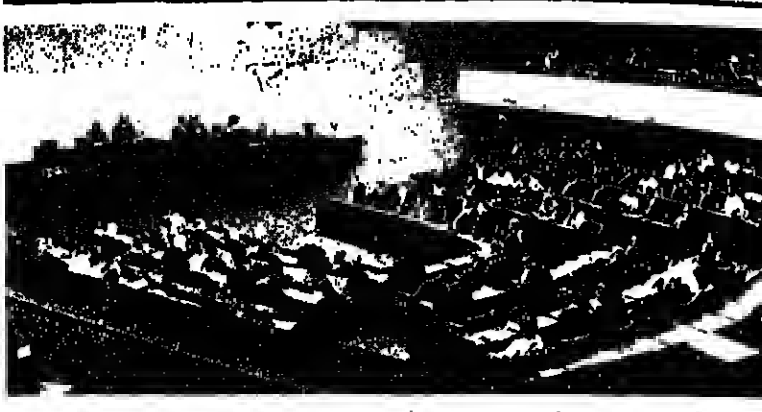
Peres may turn around and say loftily that television onlookers are by definition only armchair critics, remote from the heat and dust of the political action, unaware of the compromises that are forced on the leader of a multi-tongued party. But he should remember that those viewers are also voters. Long ere this he might have got widespread support for a clarion cry of "Let's throw the rascals out!" if the voters had been convinced that a strong alternative government was available. Even though Messrs. Begin, Sharon, Shamir and Avidor have led us into military, diplomatic, social and economic quagmires as black as midnight, they have done so with every indication of strength and of knowing what they are doing.

Voters, especially Israeli voters, like strong leaders who tell them in simple terms what it is all about, and seem to radiate self-confidence. Already over the Kahan Commission report, Labour let the government off the hook, perhaps because the astute Premier sold them the bait of a possible national government, which they swallowed with the hook.

Putting together the various snippets of speeches that we heard, I think that the opposition could quite clearly have supported the agreement, any agreement, however bad, on the ground that it might get us the hell out of Lebanon, might free us from bearing the "white man's burden" of maintaining peace between Christian and Druse, might save our men from almost daily losses, might stop the waste of what little treasure we have left in Israel. Then, having supported any agreement to get us out of the mess the government made, the opposition should have moved a vote of no confidence in the government for leading into a nightmare, that produced nothing but a bitter cost in blood, toll, tears and sweat, not to mention cash.

Dusty answers

TELEREVIEW / Philip Gillon



Incidentally, one of the oddities I saw on TV was Cabinet Minister Ariel Sharon explaining why he was opposed to the agreement. He said that if Lebanon had been a real united political entity with a strong central government capable of abiding by its obligations under the agreement, it would have been all right. But such a Lebanon did not exist. Since he is the only man who ever knew what the real objectives of Operation Peace for Galilee were, we must attach great weight to his view. But didn't he notice this aspect of Lebanon war back in June and September? I remember that Chaim Herzog wrote an article in the very early days, spelling out in simple words what the political and military set-up was in Lebanon. All this may be water spilled under the dam, but we should punish those who spilled it. The opposition stand - or, rather, lack of stand - made such a punishment virtually impossible. It may be, of course, that the whole thing was an academic exercise, because of the veto the Syrians may impose. But we, who deplore the follies of this government, were hoping to get leadership and inspiration from its official critics. We did not.

Peres and his friends - his enemies too, for that matter - should ponder the wise words of George Meredith: "Ah, what a dusty answer gets the soul, when hot for certainties in this our life!"

Of one thing I am certain; the road to power is not paved with dusty answers.

RIGHTLY or wrongly, I have a feeling that at least the people in Television House are beginning to suspect that this is a Hebrew speaking country in which people want locally made works of the imagination. We had the sitcom series, *Neor Ones* and *Dear Ones*; recently there was that satire, *The Man Who Pans Pan*; this week we got a drama, *The Table*. At this rate, Hebrewists will be able to enjoy their programmes without resort to subtitles.

Not that "enjoy" is quite the word I would select to describe my reaction to *The Table*; it was very good, but hardly enjoyable. In fact, it was more suitable for Heroes and Martyrs' Day than for the festive week of Shavuot. Nevertheless, even if it was unsuitable for the season, it was worth seeing.

I have one major criticism: it would have been much improved by being cut from 80 minutes to 55. Much of it was repetitious and superfluous, after the very simple point had been made clear. This was that the brutal prosecutor and his soft-spoken assistant were determined to exculpate the Nazi murderer, who had been arrested

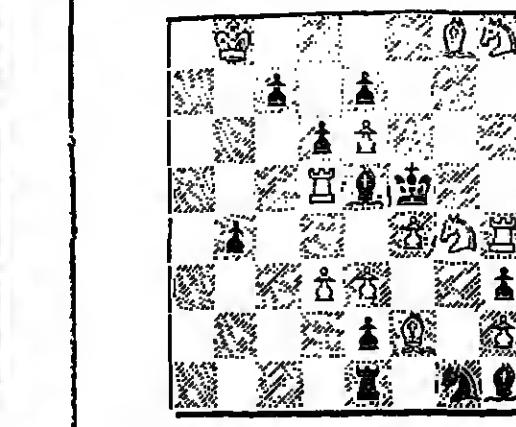
for an atrocity committed in a Polish village 40 years earlier.

The film opened with a brilliant scene that served as a keynote for what was to come. The murderer is brought to his cell by a guard, who tells him, with great courtesy, that he should call if he needs anything, and assures him that he will not be there long.

This remarkable beginning was reminiscent of the start of *Hanalei*, in which Fernando the sentry says to the man taking over from him: "For this relief, much thanks; 'Tis hiltier cold, and I am sick at heart." Why he is sick at heart, we are not told, but his remark is a clutch at the heart, a foreboding of what is to come.

CHESSE Eliahu Shahaf

Problem No. 3121
A. GUREVITCH, Tel Aviv
Shakend Nederland, 1981



White mates in three (12-11)
SOLUTIONS. Problem No. 3119 (Zackman). 1.Qh6! Kc5 2.Qe6 Kd4 3.Qc3 Kd5 4.Qb6!

WORLD CHAMPIONSHIP
V. KORCHNOI L. PORTISCH (9th and final game)
1.e4 c5 2.Nc3 Nf6 3.Nf3 Nc6 4.d4 cxd4 5.Nd4 e6 6.Ndb5 d5 7.Bf4 e5 8.cxd5 e4 9.d6 b6 10.Qd8 Kf8 11.Nd4! Ke7 12.g3! Be5 13.Rc1! f6 14.h3 Ba6 15.Nc6! Bb7 (15. —

Kc6 16.Na4 Nd7 17.Ne5 Nc5 18.Rh5! 16.Na4 8f2 17.Kf2 Ne4! 18.Kg1! Bc6 19.Bg2 Ruc8 20.Rh4 f5 21.g4 f4 22.Rc6! Kc6 23.Nc3 Kc5 24.Bc4 Kd4 25.Bf3 Rb8 26.Na4 Rb4 27.Rh5! Rd8 28.b3 h6 29.Rf5 g5 30.Kf2 Rb6 31.R7f Kc5 32.Ra7 Rd2 33.Ne5 Rbd4 34.Ra6 Rd6 35.Ra5. Black resigns.

NETANYA 1983
M. QUINTEROS M. PAVLOV
1.Nf3 Nf6 2.g3 g6 3.Bg2 Bg7 4.c4 0-0 5.0-0 d6 6.d4 c6 7.Nc3 Qa5 8.h3 Bc6 9.d5! cd5 10.Nd4 Bd7 11.cd5 Re8 12.e3 Be8 13.a3 Nbd7 14.b4 Qa6 15.Bb2 Ne5 16.Ra2 Rf7 17.Qb1 Ruc8 18.Rc1 Qb6 19.Bf1 Nc4 20.Ba1 Bh6 21.Qd3 Ne5 22.Qd1 Ne4 23.Rac2 Ng3 24.Bb5 Bb5 25.Ncb5 Rc2 26.Rc2 Rf8 27.fg3 a6 28.Nc7 Bc3 29.Kg2 Rc8 30.Nce6! Rc2 31.Qc2 f6 32.Qc8 Kf7 33.Ne6 Bh6 34.Qh8 g5 35.Qh7 Ke8 36.Bd4. Black resigns.

S. KAGAN L. GUTMAN
1.e4 c5 2.Nf3 Nc6 3.d4 cd4 4.Nd4 a6 5.c4 e5 6.Nf5 d6! 7.Nc3 g6 8.Ne3 Bg7 9.g3 Ng7 10.Bg2 0-0 11.0-0 Rb8 12.f4 e4 13.g4 f5 14.ef5 Bf5 15.Ne5 Nc5 16.Bd5 Kh8 17.Ba3 Re8 18.Bf2 Nb4 19.Qd2 Qf6 20.Ba7 Rhe2 21.Rf2 Nd3 22.Rf3 b6 23.Rb6 Rb8 24.Rd3 Bd3 25.Ba7 Bb4 26.a3 Rb3 27.Rd1 Qh4 28.Qd3 Rb2 29.Bg2 Re1 30.Re1 Qe1 31.Bf1 Qc3 32.Qd6 Qd2 33.Qd2 Rd2 34.c5 Bc5 38.Bb3 Ba3 39.Bc5 Kg8 40.Bd3 Rd2 41.Bc4 Bd5 42.Bd6 Rd6 43.Kg2 Rd2 44.Kg3 Re2 45.Bb1 Kg7 46.h4. Re3. White resigns.

Qd3 Kg7 39.d7 Rb2 40.Qe4. Black resigns.

1983 COMMONWEALTH CHAMPIONSHIPS

IM IAN ROGERS of Australia was declared the winner, in a tie-break, over fellow Australian G. Hjorth in the 1983 Commonwealth Championship, held in Melbourne, Rogers and Hjorth scored 7½-3½ to lead the 20-man field that featured representatives from England, Australia, Hong Kong, New Zealand, Singapore, Jamaica, Guyana and Fiji. Just behind the leaders and tying for third, were GM Raymond Keene of England, and Australian IM Darryl Johansen, both scoring 7-4.

M. CHANDLER D. JOHANSEN
1.e4 c5 2.Nf3 Nc6 3.d4 cd4 4.Nd4 a6 5.c4 e5 6.Nf5 d6! 7.Nc3 g6 8.Ne3 Bg7 9.g3 Ng7 10.Bg2 0-0 11.0-0 Rb8 12.f4 e4 13.g4 f5 14.ef5 Bf5 15.Ne5 Nc5 16.Bd5 Kh8 17.Ba3 Re8 18.Bf2 Nb4 19.Qd2 Qf6 20.Ba7 Rhe2 21.Rf2 Nd3 22.Rf3 b6 23.Rb6 Rb8 24.Rd3 Bd3 25.Ba7 Bb4 26.a3 Rb3 27.Rd1 Qh4 28.Qd3 Rb2 29.Bg2 Re1 30.Re1 Qe1 31.Bf1 Qc3 32.Qd6 Qd2 33.Qd2 Rd2 34.c5 Bc5 38.Bb3 Ba3 39.Bc5 Kg8 40.Bd3 Rd2 41.Bc4 Bd5 42.Bd6 Rd6 43.Kg2 Rd2 44.Kg3 Re2 45.Bb1 Kg7 46.h4. Re3. White resigns.

YUGOSLAV CHAMPIONSHIP S. GLIGORIC M. CVITAN

1.d4 Nf6 2.c4 e5 3.d5 e6 4.Ne3 cd5 5.cd5 d6 6.Nf3 g6 7.Bf4 e6 8.a4 Bg7 9.e4 Bg4 10.Be2 0-0 11.0-0 Bf3 12.Bf3 Re8 13.Re1! Qc7 14.e5! de5 15.d6 Qb6 16.a5! Qb4 17.Ra4 Qb2 18.Bd2! c4 19.Re4 Nc6 20.Bc6 bc6 21.Rc6 Qh3 22.Qa4! Qe4 23.Na4 Bf8! 24.Nb6 Rad8 25.Bb4 Re6 26.Rd1 h5 27.Kf1 Kg7 28.Ke2 g5 29.Nc4 Rg8 30.Rc7 Kg6 31.Ba3 Ne4 32.Rd3 Rd8 33.d7! Ba3 34.Ra3 Nd6 35.Nb6! Nb5 36.Rc8. Black resigns, for after 36. — Rd7 37.Nd7 Na3 38.Nf8, wins easily.

QUINTEROS TRIUMPHS
IGM MIGUEL QUINTEROS of Argentina won the Netanya grandmasters' tournament with a 6-9 score. Runner-up in the event was IM Shimon Kagan of Israel with 5½ points. Tied for third were Ya'acov Murey and Lev Gutman with 5 points each. They were followed by Alon Grinfeld, 4½; M. Pavlov, Victor Cioecalea (both Rumania) and Elinuh Shwider, 4 each; Vladimir Liberson and Ludek Pachman (West Germany), 3½ points each.

The women's tournament was won by Rumania's Teresconco-Nutu with a 7-9 score. West Germany's Gizele Fischick was second with 6 points, followed by Ilana Glaz (Israel), M. Pogorevici (Rumania) and N. Tagnon (France), 5 points each; B. Borisova (Sweden), 4½; D. Leny (U.S.) and C. Bruinenberg (Holland), 4 each; S. Groves (England), 3; and Miriam Heichal (Israel), 1½ points.

NEW YORK OPEN 1983

FOUR PLAYERS tied for first: IM Zlotnikov, IM Dlugy, IM Gurevitch, and IM Ginsburg. The event was anything but easy for Dmitry Gurevich, who was rewarded with 2.5 Grand Prix points for his hair-raising last-round victory.

GUREVICH HOFFMAN
1.d4 Nf6 2.c4 e5 3.d5 e4 4.Nc3 d6 5.e4 Bc7 6.g3 h5 7.h4! Na6 8.Bh3 Ng4 9.f3 Nh6 10.Kf2 Ne7 11.Kg2 a6 12.a4 Rb8 13.Qb3 b6 14.Bc8 Qc8 15.Nh3 f6 16.Qc2 Nf7 17.Be3 g6 18.Rb1 a5 19.Kf2 f5? 20.Ke2 Na6 21.Rb1 Rb7 22.Kd1 Bf8 23.Kc1 Bh6 24.Bh6 Rh6 25.Kb1 Re7 26.Ng5 Ng5 27.hg5 Rh-h7 28.ef5 Nh4 29.Ne4 Rb8 30.Qe2 Qf5 31.g4 Qd7 32.Nf6 Qa4 33.Nh7 b5 34.Rd1 Qa2 35.Kc1 b4 36.Qd2 Qb2 37.Ke1 Qc3 38.Kf2 Nd3 39.Kg3 Rh7 40.Rb1 Kc7 41.gh5 gh5 42.Qe4 Rg7 43.Kh4 Nh4 44.Rh2 Ng6 45.Kg3 h4 46.Kg4 Nf8 47.Rhb2 Nd7 48.Kh5 Qd3 49.g6! h3 50.Kh6! Rg8 51.Rb7 Kc8 52.Qg4 Rh8 53.Kg7 Rd8 54.Rb8. Black resigns.

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the second basic definition to be classified in the general term "theory." It is generally agreed that the scientific method consists of: experiments or observation; empirical laws; theory; prediction; test by further experiments and observations; revision of theory.

According to this simplified

FRIDAY, MAY 20, 1983



Evolution and the specious

or so backwards over hypothetical periods in the past projected to be millions and billions of times greater than the period of actual observations. Any extension of an experimental curve beyond the region of measurement is dangerously imprecise. Extrapolation of the kind

assumption that the concentration of Carbon-14 in the atmosphere has remained constant over thousands of years. However, direct measurements show that this is not true for even the last 100 years.

All this shows that there is no way of verifying rationally and objec-

Although scientists have to be at least objective, sceptical and dependent on proof and evidence that judges and lawyers, some people consider themselves scientists although they do not understand this principle.

Why is it that the speculation

THE JERUSALEM POST MAGAZINE

The author, professor of mechanical engineering at Ben-Gurion University, is chairman of Shamir, the Organization of Jewish Religious Professionals from the Soviet Union and Eastern Europe

THIS IS a remarkable novel. The excitement in this apparently simple fictional biography lies in the richness of the traditions which underlie it — the foremost of these is structural. The subtitle: *A Novel Based on the Life of Eleanor Marx*, capitalizes on the form of non-fiction so popular today.

Traditional biographies and autobiographies which merge into fancy are legion, yet it generally has not been their fictional aspects which have given these works their merit. Even Lytton Strachey's classic biography, *Queen Victoria* (1921), lapses into a fanciful replay of the dying thoughts of its subject. The most recent revival of the popularity of non-fiction fiction probably dates from Truman Capote's *In Cold Blood*. Capote claimed in 1966 to be presenting a "new" form of writing, a "nonfiction novel." Whether or not he engendered a totally new form is moot, but he certainly did herald a slew of documentary fiction, revitalized or transmogrified mythology, intentioned biography, fictional history — all forms of the imposing-sounding modern "metafiction," or "faction."

The question to be asked here is, of course, what does the fictionalized biography add to the merely factual account? Does the latter indeed exist?

Biographers have often impinged on the poetic licence of their literary confrères; what we perceive in a fictionalized biography such as *The Daughter* is, however, much more than poetic licence. The moment the reader acknowledges that the account before him is a fictional description of the life of Karl Marx's youngest daughter, he admits a breadth greater than the reality of a single life, a single document, a factual record. Yet, unlike normal, unpretentious fiction, a fictional biography does have the facts of real life, real letters, real events, our own history corroborated before us. There are obvious advantages to the marriage of form.

The Daughter is a sound psychological account of a daughter's unconscious repudiation of a life-pattern (her mother's?). It features a devious surrogate father-figure, unconsciously chosen to participate in the unwinding drama, far which the script has already been outlined. Edward Aveling, Eleanor Marx's common-law husband, is at once the necessary actor and the accomplice in an acceptable form of incest.

FICTIONALIZING the life of Eleanor Marx enables Judith Chernik to suggest the pattern rather than merely to portray the life. This psychological framework leads directly into yet another tradition — the entire gamut of women's literature from its early-modern establishment to the present.

In reality, Eleanor and her friends were part of the exciting era of activism in diverse areas, women's rights not least among them. Interestingly enough, she herself was less concerned with women's rights than were many of her close friends: famous literary and political figures whose presence enlivens the story on yet another plane. These women, who wrote their own lives and fought their own battles, provide a contrasting backdrop for Eleanor, who was more concerned with the poor of both sexes than she was with the issue of women's rights. She tells her friend Dollie Radford that feminism is "distracting attention from more important issues. Working men and working women have more in common than working

High-water Marx



THE DAUGHTER: A Novel Based on the Life of Eleanor Marx by Judith Chernik. 216 pp. London Magazine Editions. £5.50

Anna Immanuel

women and middle-class women."

Except for her speeches, and efforts to bring her father's ideology to fruition, most of Eleanor's not inconsiderable intellectual ability went into translation (of men's works) and editing her father's papers. *The Daughter*, rather than dealing exclusively with Eleanor's difficult life, arouses concern for all of Marx's daughters. Most poignant in the tale of a daughter is what happens when she is specifically the "father's daughter," rather than the mother's, or the parents'.

Eleanor Marx was no simple victim. She often expressed acute understanding of the tragic mismatch that destroyed her life. She glimpsed parallels between her chosen mate and her illustrious father. Most powerful of all, she even relives events which were consciously unknown to her such as her father's affair with their housekeeper (whom Eleanor loved like a mother) and her mother's complicity in it, and the willingness of her nursemaid to stay on in the household sharing the work and love of the family while abandoning her own illegitimate son (at the express command of father and his wife). Eleanor is locked into a pattern with a man she, in a moment of intense acuity, calls "a parody" of her father.

A victimized woman, diminished throughout life (and even after death), the "daughter" is doomed, from the opening pages which describe the last drops of prussic acid Eleanor Marx uses to kill herself, to the last pages which redescribe this final and painful act from the perspective of its victim.

The greatest accomplishment of Chernik's novel is the balance she maintains between the power and vitality of the protagonist and her circle of friends and the intense despair and gloom of "the daughter," whose lassitude, encouraged by her

husband's hostile indifference and doses of laudanum, eventually leads to her suicide. Chernik sustains a careful blend of excitement and documented facts, mental anguish and humour, psychological depth and flatness of character, sexual intimacies and aloofness. This technique allows the reader to cool off, to mull over the book's intricacies at frequent intervals of deadened pace. The result of this very varied prose style is a tremendous involvement in the doom of the leading character. In the doom of all fathers' daughters. When Eleanor expresses her socialist belief with particular fervour, her friend George Bernard Shaw applauds her. "Bravo, Tussy... your father's daughter!"

ELEANOR MARX was part of the most active and vital coterie of intellectuals in England during the great years of socialist activity, the 1880s and 1890s. No difference from straight biography here — the novel panders to a universal avidity for "gossip." The reader is presented with a parade of the intimate interactions between Eleanor Marx, G.B. Shaw, Havelock Ellis, Olive Schreiner, Clementine Black, May Morris (another father's daughter), and the Radfords. Eleanor's relationship with Friedrich Engels is warm and intense; he is an extension of her father by association, by age, fame, and his personal interest in her.

Eleanor even suspects that Engels may be the father of her nursemaid's bastard son, whose true paternity is kept a secret from her most of her life. These more familiar relationships with Engels, and with her sister, Laura LaFolgue, are invariable touchstones to revelations about her parents who are, after all, not presented as characters in this novel yet have such an active role in it.

Her father is dead only three months when Eleanor meets Edward Aveling. Chernik allows that some sources date the actual meeting between them one year earlier. One can see that a meeting three months after Marx's death is more valid for a novel which will have Aveling cast unaware in a role of active, masculine, sexual

proress. He is clearly a cad. That these very characteristics will cause the decline of their romance — and Eleanor's eventual suicide — is manifest to the reader, foreshadowed through the frequent and unanimous advice of Eleanor's friends to leave him. George Bernard Shaw tells her, "Leave him, Tussy. Walk out. Slam the door behind you. Live — he free. Love him if you must, at a distance. Save yourself."

Her friend Dollie Radford tries to dissuade Eleanor from her fatal attraction. "What kind of life can you have with a man whom you know to be unloving, childish, irresponsible..." Eleanor unhesitatingly responds, "Edward... can't possibly manage without me." Her sister Laura advises her to do something about his drinking. This advice is no more well taken than the rest, Laura pinpoints the crux of this type of self-victimization: "You probably make it possible for him to go on as he does, by tolerating behaviour that anyone else would find intolerable." Only Engels seems to recognize Eleanor's unexplained need for the unsatisfying relationship with Aveling.

In all the talks with Engels and in all the family reminiscences, it is of course Eleanor's father who appears as the star of every memory. This leads to the enigma around which the novel, as well as the life and death of Eleanor Marx, seems to revolve: her love and undying attachment to her common-law husband, who may have had some good points but who is seen here as a cad and a scoundrel.

Together with Aveling, Eleanor spent most of her life working for the socialist cause with her close friends and with Stepanuk, Will Liebknecht, Karl Knutsky, Edward Bernstein, Sam Moore. She earned her living translating literary works; her linguistic skills were formidable. Havelock Ellis recommended her as a translator to Ernest Rhys; she taught herself Norwegian in order to translate Ibsen's plays. She translated *Madame Bovary* when Gustav Flaubert was still largely unknown in England. She translated from the *Edda* on commission. Although she assumed great responsibility editing her father's papers with Engels, most of her energy went into the socialist movement; she was a successful speech-maker. Her May Day speech in Hyde Park (1891) is included in its entirety.

In the end Eleanor feels trapped on her father's behalf. She claims that, if she doesn't pay his debts, Edward Aveling will reveal her father's siring of her bastard half-brother, and thereby besmirch his name. She sees no future beyond this unspoken blackmail, rejection and frustration. She has long been near collapse — the result of overwork, unhappiness, drug addiction, sleeplessness. From her daily doses of laudanum to the final dose of prussic acid is a small step. □

Well versed

WATERS IN THE WILDERNESS by Annemarie Koenigsberger. Jerusalem, Shiraz, 72 pp. IS110.

ENGLISH-LANGUAGE poetry circles in Israel will welcome this long-awaited collection by the prize-winning poet, Annemarie Koenigsberger, whose work is well-known both here and abroad.

The title is apt as the poems are designed to question a thirst — for beauty, for God, for compassion, for understanding. Here is a poet who knows her technique, and can create and sustain vivid and unusual images with few words. In "May" she writes of "clouds like laundry on a line..." in "Dark Days" "...the light leaps like a laser..." and "Forest Fire" depicts "...Satan's little flowers, hot and awful..."

Some of the most touching poems centre on Jerusalem. In "Gate of the Wind" (Sha'ar Haggai), she describes:

Wind
Leaping —
Ever reminding
us of the breath
of war...
On the winding
road to the gleaming
"City of Peace!"

There are evocative similes and metaphors in "The Heart of Jerusalem": "Your eyes of hills — with down of pearl — and dusts of purple..."

"Heirs of the Dead" is a warning to Holocaust survivors' sons, who carry the mother's number etched in a heart from which God has been banished. "Fall" describes how "Childhood is rendered in dreams." There are several poems of a Christian nature, and some beautiful verses dedicated to animals that had once shared her life.

Poetry, by its very nature, is autobiographical, and *Waters in the Wilderness* gives an intimate glimpse into the heart of a sensitive and compassionate human being. □

BY DORA WATSMAN

followed by the many favourable reviews of it. Much of her time was spent among the poor of the East End, in the North of England, in Yorkshire social clubs, and Lancashire workers' institutions.

ALTHOUGH EDWARD Aveling was also politically active (indeed Engels credits both him and Eleanor with the English revolutionary response in the international movement for the "Legal Eight-Hour Day"), his interests tend more and more toward the theatre and to his new and varying actress-mistresses. Eleanor was the main wage-earner in their "partnership" while he seems to have been a squanderer and a philanderer, often ponching on Eleanor's friends for "loans" without her knowledge and certainly without her approval.

According to the book, the turning point is the Avelings' return to England from a political tour in America, when — not for the first time — Aveling was accused of diverting party funds for his own personal use. At about this time Aveling assumed a new persona, "Alec Nelson," playwright and drama critic. Eleanor utters suicide for the first time. Friedrich Engels dies and leaves his money to Eleanor. Although he alone of all her confidantes had supported Edward, he tells her the money is for her use alone. He specifies that it is expressly *not* for Aveling's use. The "mortal" relationship deteriorates further. Eleanor decides she wants to legalize her union with Edward. He refuses to marry her. With Engels' legacy Eleanor buys a house and puts in Edward's name as well as in her own. Edward still refuses to marry her. Instead Alec Nelson secretly marries a young actress and sets up housekeeping with her. His debts revert to Eleanor. He charges his new marital expenses to Eleanor's credit.

The accent, then, is on the freedom to change oneself. This is all of a piece with a philosophy which elevates imagination and related non-rational thought processes. Epstein holds that logical, verbal thinking is linear and time-bound. It works in terms of cause and effect and is therefore deterministic. This, he argues, is why Freudian and related therapies may not succeed in restoring inner freedom: The emphasis is on logic, on causes. Many patients come to believe they are determined by their past, and

ONE APPROACHES a book about a new kind of therapy with scepticism. The new messiahs have been numerous, and their doctrines have specific characteristics. They supersede previous scientific theories; they require blind allegiance so that a critical attitude on the part of the client ruins their efficacy. They have no contraindications and no failures. They work fast, often in the space of one week-end. Then the therapies are expensive, and it is a precondition that the whole course be paid for in advance. And, finally, no previous education in psychiatry, psychology or social work is required for becoming a "trainer" (therapist).

Gerald Epstein is not one of these self-styled prophets. His waking dream therapy grows naturally from our existing body of knowledge, although it involves a radical change in attitude. From his excerpts of clinical material, one has the impression that his therapy works, but he makes no claims for it as a universal panacea. Moreover, he is a trained psychoanalyst, and psychiatrist at Mount Sinai Hospital, New York. He acknowledges his debt, remotely, to Freud, and more immediately to Mme. Colette Aboulker-Muscat of Jerusalem, who is a student of Robert Desoille. Mme. Muscat worked with imagery in a way he came to find fruitful, and he found in her a teacher who encouraged his own discoveries.

WHAT IS WAKING dream therapy? It is a therapy based on the active use of the imagination, and often uses the night dream as a starting point. Epstein uses a relaxation technique for the "induction." If this word is reminiscent of hypnosis, the association is misleading. The self is not detached from awareness, but very much there. The client is encouraged to explore the world of his waking dream, which represents his inner reality. He is encouraged to change what he does not like. Before starting therapy, he is usually asked what three things he wants most in life.

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PROBABLY THE MOST distinguished book to give (to oneself, too) as a gift is *The Fine Arts*

Explorations



WAKING DREAM THERAPY: Dream Process as Imagination by Gerald Epstein. Human Sciences Press. 222 pp. No price stated.

Rachael Chazan

there is nothing they can do to change themselves.

Imaginative, non-rational thinking is not linear but circular; it is not deterministic and allows freedom and creativity.

IN THE ILLUSTRATIONS, the subjects have extended waking dreams of vivid imagery. There is here no question of dreaming in black and white, they definitely dream in colour. Some images are recognized by the subject as belonging to his past, but he is living through them in the present. The therapist will ask him to deal with the dream situations actively, in order to get himself out of bad positions. It is this coping, it seems, that gives the subject courage to do such things in real life. A blocked woman artist became creative again. A man

confronted four difficult situations, which included challenging a man who had long been tormenting him at work, and his girl-friend when she harassed him.

The emotional experiences at crucial points of the dream-journey are very powerful, and this is reflected in subsequent changes in everyday living. They surely represent, in concentrated form, what every psychotherapist longs to achieve: The mutative therapeutic experience. With their colourful intensity, and powerful feelings, they recall a form of therapy that has been discontinued because it is dangerous: Therapy with hallucinogens. They almost measure up to some of the guided hallucinogenic experiences as described by Masters and Houston in their extensive study (with no specific therapeutic aims). This does not imply a judgment of either, or a similarity of method. It does mean that the inner world is real, and there is more than one way of reaching it.

GERALD EPSTEIN has very definite ideas about the therapeutic

relationship. He calls the patient an "explorer," the therapist an "instructor." The guide must not regard himself as superior to the explorer, but as an equal. He compares this to a teacher-student relationship, and argues that the analyst sees the patient as different from himself in kind, whereas the teacher perceives the student as merely at a different stage of development.

One may question whether this is invariably so. Does every psychoanalyst divide the world into analysts and lesser beings? Aren't there teachers who think of themselves as creatures superior in kind to their students? However, the conception of equal status is commendable.

Epstein discusses how the instructor is to deal with the explorer's ingrained urge to look for causes: "It is not why you cry that is important, but that you cry instead of choosing any other possible action." The instructor must have an attitude of open acceptance, it is this which "leads to healing." Of course this isn't specific to waking dream therapy; it is generally recognized by psychoanalysis, and by most schools of psychotherapy, as an important factor in healing.

One may doubt also whether Epstein's instructor is likely to approach his ideal. If he has the role of midwife for such powerful changes in the explorer, won't he be tempted to play god? After all "the explorer must have faith that the instructor knows the uncharted terrain." It depends, presumably, on the personality of the individual instructor, and his ability to withstand temptation.

ONE HAS the impression that Epstein describes honestly a therapy that works. He doesn't present it as infallible; one client, for instance, wasn't ready for it, and should have had the conventional psychotherapy he expected.

On the whole, the theoretical model is sound. Yet Epstein's relation to his sources is tenuous and sketchy. He praises Freud for "the great event in Western psychology" — that is, the publication of *The Interpretation of Dreams*. Freud only once used waking dream therapy, and then (in Epstein's judgment) took a wrong direction, and used logic in his work on the dream. He omits to mention that it was Freud who discovered the territory of non-rational thought, and called it "primary process," the thinking of dreams and of free association. It knows no logic, modes or tenses. Rational, verbal thinking he called "secondary process." The crucial point was Freud's evaluation of the

processes. Primary process he saw as primitive and irrational; he wanted to substitute secondary process for it as far as possible. The dream was to be decoded in secondary process language, just as the neurotic symptom had to be. In this sense dreams resembled neurotic symptoms, although they characterized the healthy. Freud did not see positive uses for imaginative, non-verbal (primary process) thinking. It is for this reason that, in all his early work, he explained artistic creation as neurotic (he did issue a late disclaimer). But then Freud lived in an age of scientific materialism; it was important for his theory to be scientific in the positivist sense.

EPSTEIN DOES not mention the work of Charles Ryeroff, whose beautifully written *Innocence of Dreams* treats this very subject of dream thought and non-verbal intelligence. Ryeroff maintains that the dream doesn't need decoding but exists in its own right; it is communication with oneself. The artistic imagination is related to the dream process, and requires what Keats called "negative capability." He regards non-verbal and imaginative thinking as an important field we have neglected to study.

Epstein goes too far in some aspects of his theory, for example in connection with transference. (Psychoanalysis describes this phenomenon, in which the patient relates to his therapist as if he were a significant person from his past). For Epstein, "there is no transference." Each person is seen for what he is because there must be no distortion. But the point is that transference occurs, whether or not it should, in its wider sense in life as well as in therapy. Psychoanalysts aim at exploring through this distortion, and exhuming to the patient its existence, thereby freeing him from it. It may be that Epstein's "ought not" leads to self-deception about the absence of distortion.

I would have liked a more extensive chapter on background. For instance, Epstein stresses Judaism's preference for the rational; and the realm of symbol and imagery is represented by Kabbalah. But all this occupies only seven lines. It's as if Epstein were afraid to discuss in depth not only Kabbalah but the other realms of non-logical Jewish thought: the Midrash, Gematria, Hasidism.

Despite these minor shortcomings, waking dream therapy seems a method that deserves further study. We are promised two more volumes: *Life Plan* and *Reversing* □

soups to dazzling desserts with such features as caviar mousse, whiskey chicken — prepared with one cup of Scotch whiskey — and whiskey cake — with 10 tablespoons of bourbon.

Another cookbook — larger in size and imposingly beautiful with its spectacular full-colour photographs — is the *Grand Prix Culinare*. Based on Gerold Berger's world-wide travels, and infused with his enthusiasm, it presents new recipes that are suitable for both the professional and the amateur, the large buffet dinner party or the small intimate affair.

Included, too, are a glossary of all foreign terms frequently listed on menus, and a comprehensive, thumb-nail discussion of cheeses, wines, eggs, butters, appetizers, soups, buffets, and beverages.

Soups and Salad Bars is not a conventional cookbook since it has no menus or recipes. It was intended as a guide to restaurateurs in ingenious ways of preparing and presenting salads and soups.

The Athlete's Kitchen is a softcover nutrition guide and cookbook by registered dietician Nancy Clark, one of the few sports nutritionists in the U.S.

This how-to book covers such questions as: Should I take vitamin pills? Will junk food hurt my performance? What should I eat before competing? Does coffee improve endurance performance? The book will teach you to shop wisely for healthful foods, prepare nutritious meals and choose the proper eat-ca-the-run snacks. Knowing what's good for you doesn't mean you'll act on the information. But at least you know the options. □

The diners' club

THE COMPLETE COOKBOOK OF AMERICAN FISH AND SHELLFISH by Jean F. Nicolas, 386 pp., \$29.95.

THE FINE ARTS COOKBOOK II by the staff of the Boston Museum of Fine Arts, 157 pp., \$14.95.

GRAND PRIX CULINAIRE by Gerold Berger, 213 pp., \$21.95.

que given for preparing and cooking. Nichols has liberally inserted unusual and creative ideas, such as 30 ways to bone a shad!

PROBABLY THE MOST distinguished book to give (to oneself, too) as a gift is *The Fine Arts*

SOUP AND SALAD BARS by the editors of *Restaurant Business Magazine*, 56 pp., \$19.

THE ATHLETE'S KITCHEN by Nancy Clark, 322 pp., \$9.95.

All are published by CBI Publishing Company, 51 Sleeper Street, Boston Mass., U.S.A.

Anne Wolfson

Cookbook II, which contains great recipes contributed by the staff of the Boston Museum of Fine Arts. Admirers of the world's great masterpieces and the fine art of dining can curl up and purr as they gaze at the magnificent reproductions and recipes from the best of

Washington and Jerusalem



AMERICA'S JERUSALEM POLICY: 1947-1948 by Menahem Kaufman. Jerusalem Institute of Contemporary Jewry, Hebrew University. 178 pp. No price stated.

Geoffrey Wigoder

Agency representatives went along with the internationalization of Jerusalem so as not to endanger the partition plan as a whole.

IN EARLY 1948, U.S. policy aimed to prevent even limited dominion of an internationalized Jerusalem by the Jewish minority. But it condemned itself to futility by refusing to consider any deployment of U.S. units or volunteers (partly in view of the critical global situation at the time). On March 19, the U.S. reneged on its support for partition and came out in favour of a UN trusteeship for the whole area of Palestine, seeing this as a solution to all the problems — including Jerusalem. This plan, as well as the UN attempt to appoint a municipal commissioner, had no hope of implementation under the circumstances. Moreover, the Jewish leaders in Palestine, realizing their

growing strength, began to see that the incorporation of Jerusalem — or at least its Jewish section — in a Jewish State had become feasible (although the Zionist spokesmen in the U.S., still unaware of the military change, continued to support internationalization).

During the first days of the Mandate, no operative resolution concerning the future of Jerusalem was adopted in any UN institution, and on May 15 it became a city without any recognized *de jure* status. The *de facto* situation had become the basis of any future settlement and this was being determined by the Israeli and Arab armies.

During the first truce, the U.S. was still unrealistically pushing internationalization. They could not propose that Jerusalem be an Arab city (U.S. public opinion would not tolerate that), but they sought to place certain sections under Arab control. The UN mediator, Count Bernadotte, proposed during the truce that Jerusalem should be an Arab city with internal autonomy for the Jews — a proposal predictably rejected by the Jews. Bernadotte's suggested demilitarization of Jerusalem was meaningless without forces at his disposal, and

the Americans again refused to have any of their troops involved. The Israeli government stated that in any case it would not leave Jerusalem and entrust its security to a thousand soldiers under UN command.

BY THIS TIME, the U.S. realized that the Jews were in sight of victory, and could well obtain control over the whole city. Their policy, which at best was short-term, now shifted to blocking such an eventuality. They pressed for a cease-fire and obtained the second truce before Jewish forces could obtain their objectives (Kaufman points out that there had been no such pressure on the Arabs for a cease-fire when the initiative was in their hands before the first truce). Secretary of State Marshall warned that if it were true that Israel was seeking to conquer all Jerusalem, it would be declared an aggressor and sanctions would be imposed. Israel's Foreign Minister Shertok assured him that Israel had no such intention.

The two key U.S. officials in the country were both MacDonalds. The U.S. consul in Jerusalem, John MacDonald, was unfriendly to Israel and his despatches to the Secretary of State had their impact on Marshall. However, the American special representative (later ambassador) James G. MacDonald, noted for his strong pro-Israel views, had the ear of the president and this channel proved decisive. There was a now-familiar pattern of deteriorating relations between the U.S. and Israel — this time over Israel's increasingly tightened hold on Jerusalem. The U.S. disapproved, but adopted no strong measures, thereby contributing towards the eventual outcome.

Pragmatic assessment of the facts on the ground prevailed in the long run. U.S. enthusiasm for demilitarization waned and Marshall came round to supporting a solution based on the actual situation. His proposal now was a condominium administered by Israel, the future Arab state and the UN. When the British proposed two

municipal units — one Jewish and one Arab — under a UN governor, Marshall was prepared to concur. Under either scheme, Jerusalem was not to be linked by a corridor to the Jewish State but would be cut off. Truman went along with the State Department.

This led to the Bernadotte Plan, largely hatched up by British and U.S. diplomats. The plan was foredoomed and was, of course, immediately rejected by the Jews. Truman, with elections getting uncomfortably close, was not prepared to stick his neck out. Moreover, Jerusalem was remaining quiet, the cease-fire was being observed and the issue was allowed to recede.

ISRAEL, seeing its chance in late September 1948, announced its decision to annex Israeli-held Jerusalem (until that time even Israel did not see Jerusalem as part of the Jewish State). The U.S. was reluctant to yield Jerusalem, or a part of it, to Israel, but the administration came up with no clear alternatives, while there were realists among them — such as Dean Rusk — who appreciated the new realities. At the end of the year, with Jerusalem still calm and the UN General Assembly having dispersed, the new U.S. consul in Jerusalem, J. William Burdett, who was more sympathetic to Israel's claims, submitted a plan based on the *status quo*. The document (one of many reproduced in a valuable appendix) proposes: "Division of Jerusalem proper into permanent Arab and Jewish areas former becoming part of Transjordan and latter part Israel." By now it was generally recognized that internationalization was no longer a viable alternative, especially as it was also opposed by Abdullah who favoured partition to legitimize his own holdings in East Jerusalem.

Ben-Gurion declared Jerusalem an inseparable part of Israel. The UN, meeting early in 1949, was still calling for internationalization. This was opposed by the U.S., but this day it was based its refusal to move its embassy to Jerusalem on the UN resolutions.

Selling to children



THE JOURNALISTS' Association section writers on family and consumer matters met recently to discuss the effects of advertising aimed at children, and spent part of the time discussing the notorious grapefruit ad on television, which has offended some women. All the assembled journalists were women; the only men present were three representatives of the Israel Advertisers' Association and a senior lecturer in communications at the Hebrew University.

The fact that the discussion switched to grapefruit and the female bosom may be a reassuring indication that the situation as regards advertising for children is not as critical as in some countries, particularly the United States. One reason, of course, is the absence thus far of TV advertising in the strictly commercial sense.

Advertisements geared especially to children are found mainly in the printed media for youth, and only in some of these. Some general newspaper and billboard ads are also meant to appeal to youngsters, but we have not really been faced with audio-visual appeals to children who cannot yet read, as in the case of countries with commercial TV. One reason for the women journalists' sudden interest in the subject is the recent talk of a second TV channel which would be commercial. There is a desire here to forestall the situation in America, where children are bombarded by TV ads (about 10 minutes per viewing hour), particularly those which encourage the purchase of junk foods and expensive toys.

THE CONSUMER PROTECTION Law of 1981 sets down very specific regulations on truth in advertising, but does not distinguish between ads for adults and ads for children. This will be amended before long, if the main responsible for consumer protection in the Ministry of Industry and Trade has his way. Ovadia Shragai has drawn up an eight-point list of controls on advertising aimed at children. He is circulating this among other ministries prior to its formal drafting by the Justice Ministry as a proposed amendment to the 1981 law. The final step, of course, must be passage by the Knesset. Shragai's list is an almost literal translation into Hebrew of a platform on children and advertising adopted in 1981 by the International Chamber of Commerce. While this, of course, is an organization of merchants, not consumers, the ideas are basically so sensible that I have translated the main points back from Hebrew to English:

ADVERTISING should not exploit children's naivete or lack of experience. Ads aimed at children should contain no statement or visual display which could cause them emotional, moral or physical harm, or conflict with accepted norms of social behaviour. (This is likely to be the clause most open to differences in interpretation in Israel depending on ethnic and religious outlooks.) Ads should not contain, unless there is an educational reason for it, any visual display or description of dangerous habits or neglect of safety norms. They should not contain any implication that if children do not acquire a certain product they will be at a disadvantage in relation to their peers. There should be no direct appeal to children to persuade others to buy the product advertised.

Special care should be taken not to mislead children as to the character and operation of the product presented. If accessories are required (such as batteries), this must be stated explicitly. Ads must not ignore or minimize the capacity needed to use a certain product. If the results of use are shown, these must be consistent with the capacity of the average child for whom the item is intended. Where price is mentioned, it should not be qualified by words such as "only," unless this refers to a special discount. No ad should state or imply that the product is "within the reach of every family."

The consumers' ombudsman, Shragai, is very definite in his view that these guidelines for advertisers must be given the force of law and not left to voluntary self-regulation. He says experience has shown that the latter is not sufficient. As a case in point, he told me of receiving a complaint that advertising brochures for the "encyclopedia of sex," entitled *Man and Woman*, had been mailed to 15-year-olds, despite the fact that the very envelopes are stamped "Not for persons under 18 years." The complaint came to him from none other than the director of the Israel Consumer Council, Ada Levanon, whose own 15-year-old daughter had received one of the brochures. Asked how the promoters got children of this age on their mailing lists, Shragai says their practice is to hang around schools and invite pupils to sign up for free mailing lists of "literature," without specifying its nature.

SOME PEOPLE think that his eight points do not go far enough. In a recent article in *Nofam*, the Histadrut's magazine for working women, an extreme position on the

MARKETING WITH MARTHA

matter was presented by Dr. Sinal Deutsch, legal counsellor for the Labour Federation's Consumer Protection Authority. Deutsch not only advocates a TV ban of any advertising aimed at children, but he opposes commercial television altogether. He says that there is less advertising aimed at children here than in most countries and he wants to keep it that way. What does exist here, to his dismay, is an abundance of promotional schemes to encourage children to collect wrappers of certain products, particularly junk foods — those with a high sugar or salt content and little nutritional value.

The *Na'amat* article, by the way, was illustrated with an advertisement for locally made footwear which pictures two pre-school-age children, stark naked except for boots and hats. These very young models, a boy and a girl, are standing arm-in-arm, bodies touching, and they are seen both from the rear and in mirror reflection, in full frontal pose.

The proposed amendments to the Consumer Protection Law say nothing about the exploitation of children as models for advertising photos, not even as to whether parental permission is required for them to pose. But according to Shragai, this is not a matter of consumer protection, but should be dealt with by another ministry, such as Education and Culture, or Social Betterment.

AT THE OTHER end of the spectrum on the question of curbs

on advertising are the advertisers themselves, who prefer self-regulation to formal legislation. This view was presented to the press by three representatives of the Israel Advertisers' Association, an organization of firms that advertise and not of advertising agencies, which have their own professional body. Bronislaw Thuu, Danny Bibro, and Elitzur Goren all maintained that ethical guidelines for advertising should be, and indeed are, adopted voluntarily by groups such as their own. They pointed out that there exists a "joint convention on advertising" in Israel, signed by their association and by the Israel Consumer Council, and said they hope the Histadrut's Consumer Protection Authority will also become a signatory.

If a member of the Advertisers' Association violates a principle of advertising, we were told, it is brought before the ethics committee, and if it fails to comply with a ruling, the firm may be expelled from the association. Only in one case has this happened, however. The ethics committee's work consists mainly of adjudicating disputes between members over allegedly unfair competitive advertising.

THE ASSOCIATION did not discuss the controversial grapefruit advertisement. Their spokesman told us that there would undoubtedly have been a wide diversity of opinion within their own ranks about its merits or demerits, and hence no much purpose in debating it.

In my opinion, one of the difficulties about discussing the question of good taste in advertising in this country is that there are such divergent views among various sectors of the public about what is acceptable and what is offensive. For example, at the press conference,

two religious journalists expressed disapproval of certain billboard ads for men's underwear in which hairy legs and the outlines of genitalia are visible; the other women had noticed nothing wrong with this.

Some people may take offence at the very explicitly worded advertisements for tampons which have appeared lately on the back cover of *Ma'ariv's* youth magazine, while other parents think that such frank reference to menstruation is natural and healthy. Some of those at the symposium found sexy implications in the male-voice teasers for the mystery product "Uno" (which turned out to be a new Fiat model); others found it too male chauvinist hence sexist, and still others noticed nothing at all remarkable about it.

DR. ARIBA COHEN, a senior lecturer in the Communications Institute of the Hebrew University, has done considerable research into the effects of advertising on children both in the U.S. and here. Yet one of his most interesting observations was from his own family experience, and it demonstrates clearly how the same ad may have different effects on children of different ages. He gave us an example the Fruit Marketing Board's TV promotion for dried fruit — now discontinued — which showed an older man leaping up the stairs, apparently with renewed sexual vigour, after eating dried fruits. But Cohen's 11-year-old daughter got the message differently. "Daddy," she asked, "are they trying to say that a man will be able to fly up stairs like that if he eats dried fruit?"

The younger the child, he explained, the more likely he or she is to accept any ad as a statement of fact, rather than an attempt at persuasion. Usually by the age of seven or eight, today's children understand that advertisers are trying to sell something. The problem of TV commercials is that they reach very small children, unable to recognize advertising as such. Cohen is optimistic that if and when TV commercials arrive in Israel, not as many of them will be directed to children as in the U.S. experience, if only because advertising time here will be more limited and will be so expensive as to put it beyond the range of all but the biggest firms.

Cohen is not against commercial TV, but he suggested several ways of limiting its influence. One is to have a public committee, to review what is suitable for advertising on TV, end to examine all ads before they are screened. The committee should comprise advertising people, consumers, educators and psychologists.

In addition, consumers should be educated to a greater awareness of the effects of advertising. He wishes it were possible "to inoculate children against the harmful influences of advertising" through consumer education in the schools, though he admits that this has not recently been done successfully anywhere in the world.

Children, as well as adults, have their opinions on the contents of advertising. One of my colleagues from the Hebrew press brought several examples of letters from children to its youth publication, protesting against ads which insulted their intelligence or sense of propriety. One girl wanted to know why a certain advertiser felt it necessary to promote a certain brand of bedroom euphorbs by showing a naked mother selecting the day's clothing for her children. Why indeed?

Martha Meisels

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